

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3594.

SATURDAY, SEPTEMBER 12, 1896.

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No. 225, SEPTEMBER, 1896.

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## LITERATURE

*Poems of John Keats.* Edited by G. Thorn Drury. With an Introduction by Robert Bridges. 2 vols. "The Muses' Library." (Lawrence & Bullen.)

"THERE is," says Mr. Drury in the succinct and admirable biographical sketch prefixed to these volumes, "no evidence to warrant an inquiry into the hereditary influences which combined to produce the genius of John Keats, though some critics have professed to find in his character confirmation of the Celtic origin which has been assigned to his family." Do the denizens of "the country beyond Orion" read what is written about them in the droll world they have left? If so, it would be interesting to know what the "apothecary's apprentice" and "cockney poet," whom Scotland commanded to leave poetry to his betters warbling in the "land o' cakes" and "return to his pestle and mortar," thinks about his kinship with our amusing friend the "Celtic Titan." Is he not astonished at the noise he is making in a world which treated him somewhat scurvy when living, but which since his death has been showering honours upon his head, some of them more or less dubious? There was Lord Houghton, for instance, who when he wrote his biography of Keats, knowing how sweet it was in those days to have one's poet sprung, however remotely, from aristocratical loins, traced the blue blood of the London stable-keeper's son to founts of dim aristocracy through the mother's side, even as editors and biographers of Shakespeare had traced through the line of Mary Arden the blue blood of the Stratford glover's son. Since then the English Parnassus has passed under other governance. Aristocracy has gone out of fashion, and the Celtic Titan has come in. From his loins must the British bard now be sprung, and even as Shakespeare's ancestry is now traced, not through Mary Arden and her supposed kindred of Warwickshire squires and squires, but through the Titanic yeomen of Snitterfield who begat her glover-husband (once despised), so Keats's descent from the ubiquitous Titan is now traced through

the paternal line of that disparaged ostler, who, hailing not so very far from Cornwall, may have sprung from the Titan in a way more or less oblique. We welcome all this nonsense, however, as being evidence that Keats's name is written in water—the water of that mighty ocean which, as it rolls round the world, knows only one tongue—that of the great English race who gave it to the Titan,

A largess universal like the sun—the tongue that Shakspeare spoke.

But what do certain other denizens of that same country beyond Orion say to all this? What do Shelley, Coleridge, and Byron think, to say nothing of that "laureate and representative of all the race" whose 'Thalaba' and 'Madcoc' are now held to be of less value here below than a single stanza of the 'Ode to a Nightingale'? And especially what is said of this state of things by him—great as poet, greater as egotist—who succeeded to Southey's laurels, watered them from his own springs, and then transmitted them to a greater poet than even himself? what does Wordsworth, a middle-class patriot and Englishman, say about the blue blood and the Titanic lineage of John Keats?

To us it is a delight to know that year by year has this choral praise of Keats's poetry swollen and spread. Upon his odes alone so much eloquence has been poured that adjectives have lost their power in dealing with them, and the critics are obliged to echo each other's plaudits, and in the same words. The pictorial splendours of 'The Eve of St. Agnes' have so intoxicated all readers that Millais was taken to task for giving a green hue to moonbeams falling through a stained-glass window. It was of no use to tell the objectors that green is the true colour of Nature's own moonbeams falling through stained glass, even though they should fall on Madeline's fair breast. Keats having condescended to compete with Nature in this matter, having dipped his royal brush in all the colours with which the sun himself can stain the morning spray when he rises above the sea-line and turns to gold the brown cliffs of Cromer, why discuss the question of his veracity? why lug in Nature? 'Hyperion' has been found to be "as sublime as Aeschylus" by every one who has read that fragment since Byron first taught people what to say about it. And, again, on account of 'La Belle Dame sans Merci' and 'The Eve of St. Mark,' Keats has been acclaimed a king of kings in the "halls of high romance" by every one who has had the wit to read Rossetti. Not for one moment do we challenge all this praise; on the contrary, we agree with most of it.

But how has it all come about? Here is the puzzle. It seems to be agreed that in England the general public has not the faintest idea of what poetry is. Among superior races (the Irish, the Welsh, and the Scotch, for instance) the poetic sense is so widely diffused that every Scotchman, Welshman, and Irishman is a poet, or could be if he gave his mind to it. But in all the recent criticism of English poetry the only really troublesome question is, Where does the Englishman come in? What, then, is the mysterious power which, in spite of

this, is able in the end to do justice to the true poetry of England, and does it? A puzzling question.

When Keats was living, the critic who would have placed him and Coleridge above all the others would have been laughed at, not only in the birthlands of English poetry across St. George's Channel, beyond the Tweed, and beyond the Welsh marches, but in England too. The critic now who does not place them there is assumed to approach poetry from the wrong standpoint, to appraise the poet not as poet pure and simple, but as thinker, as politician, or as doctrinaire. This is why there is no Keats Society. Fancy a society, with the Grand Vizier as president, meeting to discuss and appraise the various charms of the peerless Georgian girl in the Eastern story. Such a society would a Keats Society be. The thoroughgoing Shelleyan and the thoroughgoing Keatsian cannot understand each other. Manifestly it is possible for readers to have a deep admiration of Shelley without possessing one thrill of the poetic sense themselves. Their sympathy may be with Shelley as a thinker, as a politician, or as a sociologist. The same may be said of Wordsworth, the same may be said of Browning. If it were not so, how could there be a Shelley Society, a Browning Society, a Wordsworth Society? We ourselves have known more than one collector of Shelleiana to whom verse was a positive affliction, and who seriously argued that it would be good for mankind if some one would undertake the task of rewriting Shelley in prose.

But in order to feel the poetry of Keats he who reads him must be very largely endowed with the poetic temperament himself. This, of course, is merely saying that of nineteenth century poets Keats is the most entirely poetical save Coleridge. Contemporary poetical criticism has passed into a curious phase. It was once held that, whatever may be the poet's other goals, his primal quest as poet is beauty. He might, for instance, aspire, like Lucretius, to add to that great stock of what man calls knowledge, but which the mother who bore him, Nature, calls by a very different name. He might, like Milton, and like Wordsworth, and like Browning, and like Hugo, aspire to increase the great mass of what man calls wisdom, but which Nature again calls by a very different name. But, inasmuch as any of these goals can be reached by prose art, a secondary goal it must always be with the poet. Sermons in stones and books in the running brooks the poet, no doubt, can find, but this is the lesson that, as poet, he has to teach his fellow man:—

Beauty is truth, truth beauty—that is all  
Ye know on earth, and all ye need to know.

And this was Keats's own theory of poetry. It may be illustrated by that story of the Georgian above alluded to—the old story of the caravan that conveyed to the Sultan's harem a Georgian girl of such surpassing loveliness that no hour was so sweet of form, of face, and of breath as she. During the journey across the desert the travellers found themselves surrounded by mirage after mirage, such as had never been seen before—pictures so beautiful that each seemed a

reflex not of any earthly scenery, but mirrored from the cedar slopes of Paradise. When the leader of the caravan told the Grand Vizier of the supernatural wonders they had encountered, that officer said, "These lies shall cost thee thy head when the Sultan comes to hear of them." But when the Sultan was introduced to the girl's charms he understood what the Grand Vizier did not—he understood what a miracle-worker true beauty is. He could not see the lovely lines of her bosom and limbs nor yet their tint (which was that of "the petals of the Georgian rosebud when about to burst from the green")—he could see only the pictures in her eyes. Then, turning his own dazzled eyes away from them, he exclaimed, "What mirage is this that illumines the apartment! It seems a reflex not of any earthly scenery. It is born of the pictures in this Georgian's eyes, and these are mirrored from the cedar slopes of Paradise. She makes the world beautiful by the beauty of her dreams. Strike off my Vizier's foolish head; set this truthful merchant in his place." If we may be permitted to take the girl in this story as typifying the true poet and his art, we may affirm that prose can compete with poetry in everything save in the power of gazing across the spaces of life and filling them with mirages reflected from his own beautiful dreams.

The poetry of Keats has never before been subjected to so searching an analysis as that which Mr. Bridges devotes to 'Endymion.' On the subject of Milton the critic is a great authority, and his comparison between the method of Milton and that of Keats in 'Hyperion' is especially interesting. Most of his remarks we agree with. The same may be said with regard to his remarks on Keats's sonnets. Here, again, we agree with him that there are only about ten of Keats's sonnets that can be called very fine. Most of the others seem like cartoons of sonnets to be afterwards filled in.

With regard to the odes, he says:—

"Had Keats left us only his odes, his rank among the poets would not be lower than it is, for they have stood apart in literature, at least the six most famous of them; and these were all written in his best period, when he was under the Miltonic influence—that is between the early spring of 1819, while he was still engaged on 'Hyperion,' and the autumn, when he discarded it."

Here, as will be seen below, we are not at one with him. High above all the other poems of Keats as the odes must be placed, not only 'Hyperion,' 'Lamia,' 'The Eve of St. Agnes,' and 'Isabella,' but also 'Endymion' and the first volume of poems, are necessary to build up the true image of Keats as a poet. In speaking of 'Sleep and Poetry,' Mr. Bridges institutes a suggestive comparison between this poem and Wordsworth's lines to Tintern Abbey:—

"The sense in the two poems is identical, and it will repay us to examine the extreme difference between Keats's objective treatment and Wordsworth's philosophizing. For instance, here is Wordsworth's description of what Keats calls the infant or thoughtless chamber:—

The coarsest pleasures of my boyish days,  
And their glad animal movements.

Keats speaks directly of this first state in the opening lines, and incidentally, though not without full contrastive purpose, he describes it last among his images of human life, where

'knowledge is sorrow, sorrow is wisdom, and wisdom is folly.' These images are of life considered first as a mere atomic movement in a general flux, then as a dream on the brink of destruction, then as a budding hope, then as an intellectual distraction, then as an ecstatic glimpse of beauty, and, lastly, as an instinctive pleasure: and this corresponds exactly with what Wordsworth describes above."

Not even yet has Keats had full justice done to him. It has become with critics the fashion, in order, perhaps, to balance and justify the praise they give to the work of his later years, to ignore his earlier poems or else to disparage them. There is writing in the opening poem of his first volume which any poet might have been proud of: Where swarms of minnows show their little heads, Staying their wavy bodies 'gainst the streams, To taste the luxury of sunny beams Temper'd with coolness. How they ever wrestle With their own sweet delight, and ever nestle Their silver bellies on the pebbly sand. If you but scantly hold out the hand, That very instant not one will remain; But turn your eye, and they are there again. The ripples seem right glad to reach those cresses, And cool themselves among the em'rald tresses; The while they cool themselves, they freshness give, And moisture, that the bowery green may live.

Not even Tennyson himself, in the loveliest descriptive passages that even he ever wrote, surpassed Keats's description of the minnows and the cresses:—

But at the flash and motion of the man They vanish'd panic-stricken, like a shoal Of darting fish, that on a summer morn Adown the crystal dykes at Camelot Come slipping o'er their shadows on the sand, But if a man who stands upon the brink But lift a shining hand against the sun, There is not left the twinkle of a fin Betwixt the cressy islets white in flower.

No one loved the Paradise of England—the landscape, the trees, the leaves, the flowers, the grass, the birds—as Keats loved it—no, not even Chaucer, or Shakspeare, or Tennyson, because from the very first

There was a listening fear in his regard; something whispered to him that he should not enjoy it long. Surely the goldfinches knew him and loved him:—

Sometimes goldfinches one by one will drop From low hung branches; little space they stop; But sip, and twitter, and their feathers sleek; Then off at once, as in a wanton freak; Or perhaps, to show their back and golden wings, Pausing upon their yellow flutterings. Were I in such a place, I sure should pray That naught less sweet might call my thoughts away,

Than the soft rustle of a maiden's gown Fanning away the dandelion's down.

The truth is, we believe, that poetry so rich and rare as certain portions of this first volume was never before written by a poet so young as Keats then was.

A very interesting book might be written giving an account of the growth and final establishment of Keats's fame as a poet. It would show, we think, that there is nothing in which the slavery of the human mind to the tyrant Authority is more conspicuously seen than in poetical criticism.

In these days no one, as we have seen above, is disposed to deny that, in regard to the poems contained in the 'Lamia' volume, Keats's work stands in the front rank of nineteenth century poetry. It chanced, however, that many years ago some one, in order to balance the praise that he was giving this volume, spoke in words of somewhat ex-

aggerated disparagement of Keats's earlier poetry. This was quite enough. The last volume was admirable in its every line; 'Endymion' and the first volume were far from being admirable in every line. There was no need to give them serious consideration; there was no need to read them at all. This has gone on until at last the volume which contains the splendid poem by which Keats is known to the general reader, the sonnet on Chapman's 'Homer,' is spoken of as being worthless. Even those who have entirely succumbed to the witchery of the odes and 'The Eve of St. Agnes' find themselves unable to admit anything of merit in either of these earlier volumes, or, seeing merit in them, have been ashamed to confess their own insight, terrorized by the tyrant Authority that has worked so much mischief in poetic criticism.

We give the following verses (which ought to be familiar to every one) in order to show that there is no superlative excellence of Keats's later poetry—no felicity in the 'Ode to a Nightingale,' the 'Ode on a Grecian Urn,' the 'Ode to Autumn'—which is not fully adumbrated in these two earlier volumes:—

I stood tip-toe upon a little hill,  
The air was cooling, and so very still,  
That the sweet buds which with a modest pride  
Pull droopingly, in slanting curve aside,  
Their scantly leaved, and finely tapering stems,  
Had not yet lost those starry diadems  
Caught from the early sobbing of the morn.  
The clouds were pure and white as flocks new shorn,  
And fresh from the clear brook; sweetly they slept  
On the blue fields of heaven, and then there crept  
A little noiseless noise among the leaves,  
Born of the very sigh that silence heaves:  
For not the faintest motion could be seen  
Of all the shades that slanted o'er the green.

We are glad to find that Mr. Bridges is not one of those who see nothing in a volume containing such a poem as 'Sleep and Poetry'—which is literally crammed with poetical riches, such as the lines upon life:—

Stop and consider! life is but a day;  
A fragile dewdrop on its perilous way  
From a tree's summit; a poor Indian's sleep  
While his boat hastens to the monstrous steep  
Of Montmorenci. Why so sad a moan?  
Life is the rose's hope while yet unblown?  
The reading of an ever-changing tale;  
The light uplifting of a maiden's veil;  
A pigeon tumbling in clear summer air;  
A laughing schoolboy, without grief or care,  
Riding the springy branches of an elm.

As regards 'Endymion,' long as the poem is, and formless as it is, we agree with Jeffrey that the appreciation of it is an absolute test of the poetical instinct of any reader. There is, we are sure, many a youthful reader to whom 'Endymion' came as a new revelation of the beauty and wonderfulness of nature and man's life—many a reader who steeped himself in the poem as in a bath of beauty if he only dare confess as much. When, however, a true Keatsian is told by a critic as painstaking as he is fine—a critic, moreover, who is himself a poet—"that, to one who expects to be carried on by the interest of a story, 'Endymion' is more tedious and unreadable than can be imagined," he would be sorely puzzled did he not remember that other fine critics and poets have said the same. Still, every time this thing is said he is driven to re-read the poem that gave him so much delight as a boy, and is more sorely puzzled still. Of course, the parts are loosely put

together; of course, it is replete with boyish extravagance and boyish whim; it would, indeed, be wonderful if this were not the case; but so marvellous is it in poetical richness that, splendid as is the whole of the 'Lamia' volume, 'Endymion' gave full promise of all it contains, and more. In dissenting entirely, as we do, from Mr. Bridges's view of 'Endymion' and the first volume, we are aware that we dissent also from some other eminent critics of our time.

It might, we believe, be argued that among the poets of the modern world Coleridge and Keats (who, in comparison with Dante, Chaucer, Spenser, Shakespeare, and Milton are minor poets) are the most entirely poetical. Shakespeare, of course, has all the poetical qualities of these two, but then he also has much more. It is now just twenty years ago that, in speaking in these columns of Shakespeare, we said that "the quality of Shakespeare's poetry which is perhaps more technically Shakespearian than all others is poetical richness—richness as of

— Diana's love complexion

Where bloom of goddess—Heaven's celestial light—  
Glow rich of earth.

When we think of Shakespeare, it is his richness more than even his higher qualities that we think of first. In reading him we feel at every turn that we have come upon a mind as rich as Marlowe's Moor, who

Without control can pick his riches up,  
And in his house heap pearls like pebble stones.

Nay, he is richer still; he can, by merely looking at the pebble stones, turn them into pearls for himself, like the changeling child recovered from the gnomes in the Rosicrucian story. His riches burden him. And no wonder; it is stiff flying with the ruby hills of Badakhshān on your back. Nevertheless, so strong are the wings of his imagination, so lordly is his intellect, that he can carry them all; he could carry, it would seem, every gem in Golconde—every gem in every planet from here to Neptune—and yet win his goal. In the matter of richness this is the great difference between him and Keats, the wings of whose imagination, aerial at starting, and only iridescent like the sails of a dragon-fly, seem to change as he goes—become overcharged with beauty—in fact, a bloom 'with splendid dyes, as are the tiger-moth's deep-damasked wings.' Or, rather, it may be said that he seems to start sometimes with Shakespeare's own eagle pinions, which, as he mounts, catch and retain colour after colour from the earth below, till, heavy with beauty as the drooping wings of a golden pheasant, they fly low and level at last over the earth they cannot leave for its loveliness, not even for the holiness of the skies." If in Shakespeare we see the power over imaginative material, the power over literary architecture, and the power over beauty of detail working in almost equal proportions, that is because his compeers are not Coleridge and Keats, but Homer, Aeschylus, Sophocles, Dante, and Milton. Will he ever find another compeer, we wonder? Is it that civilization as it becomes more and more complex results in a wider and still wider division of faculties? and does this apply even to poetry, where one would hardly expect to find it?

In order to make a poet equal to one of the three great poets of antiquity, or to one of the three great poets of the modern world, the genius of the nineteenth century would have had to combine in one poet the faculties of Goethe, Wordsworth, Scott, Coleridge, Shelley, Keats, and Byron. Nay, even Southey's endowments would have formed a useful element of the nineteenth century mixture, for Southey had more literary architecture than any of the others, though here Scott comes close to him. Scott's command of imaginative material was apparently limitless, and Byron's was not so small as is sometimes assumed; but then power over beauty of detail was almost non-existent in both Scott and Byron. Any verbal texture, howsoever prosaic, as in the case of Scott, or howsoever novelesque, as in the case of Byron, seems with them sufficient to satisfy all demands of the artistic conscience. Scott's case would seem to show that, except among the very gods of song, where a poet's dramatic imagination is really strong there is apt to be a deficiency in the delicate poetic qualities. 'The Cenci' undoubtedly shows that Shelley had no slight endowment of imagination, as distinguished from the beautiful and noble fancies of 'Prometheus Unbound,' 'The Revolt of Islam,' &c.; and while Wordsworth, with all his mastery over beauty of detail when at his best, showed but little imagination and no power of literary architecture at all, Coleridge's imaginative material was of a quality so rare that it almost seems to belong to him alone, and his power over beauty of detail seems also to have a quality apart from that of any other poet, ancient or modern. Keats's endowments we have already discussed above.

*History of the Scottish Church.* By the Rev.  
W. Stephen. 2 vols. (Edinburgh,  
Douglas.)

THESE two thick octavo volumes run to upwards of thirteen hundred pages: all that is new in them might have been told in less than thirteen. By the "Scottish Church" the author understands not merely the Church of Scotland, but all its many Presbyterian offshoots, his own denomination (the Episcopalian), and what he is pleased to term the "Roman mission," with Glassites, Buchanites, Irvingites, &c., thrown in as a makeweight. To write of all these should take wide reading, and Mr. Stephen has read widely; the recondite nature of some of his references is marvellous—none more so, perhaps, than this for Laud's execution: "See Anderson's 'Colonial Church,' i. 435." At other times he piles up his authorities, e.g., for the battle of Nechtansmere he cites Skene, Grub, Green, Bright, E. W. Robertson, and Cosmo Innes. What on earth was the use here of citing Mr. Green, whose sole contribution to the subject is that he misplaces the Forfarshire parish of Dunnichen?—

"The Picts turned desperately to bay as the English army entered Fife; and Ecgfrith and the flower of his nobles lay, a ghastly ring of corpses, on the far-off moorland of Nechtansmere."

On the other hand, Mr. Stephen seems never to have heard of Mr. S. R. Gardiner's great

'History of England,' which is quite indispensable to whoso would rightly understand the Scotland of Charles I. In a fifteen-line paragraph on Montrose's campaign he makes these three blunders: that Montrose sustained a defeat before his victories; that these five (six) victories were "the battles of Fyvie, Inverlochy, Auldearn, Alford, and Kilsyth" (Tippermuir, Aberdeen, Inverlochy, Auldearn, Alford, and Kilsyth); and that he was routed at Philiphaugh "on the 12th September, 1645." This, though he does cite Murdoch and Simpson's edition of Bishop Wishart's 'Memoirs of Montrose.' For St. Baldred he has not gone to 'The Churches of St. Baldred,' by the Rev. A. I. Ritchie, which might have solved his puzzlement as to Prestoun and Lyntoun (Linton and Prestonkirk are, of course, identical). He writes about George Buchanan, but with no reference to Dr. Hume Brown's 'Life' of the humanist; of the Gowrie conspiracy, but with none to M. Barbé's admirable monograph; of Bishop Andrew Lumsden, but with none to Dennistoun's 'Memoirs of Sir Robert Strange and Andrew Lumisden.'

Rizzio's murder is a sufficiently familiar episode; Mr. Stephen retells it thus:—

"The queen was at supper with the ladies of the Court. Darnley stood by her chair, not ignorant of the plot, when Lord Ruthven, who had risen from a sickbed, followed by George Douglas, Darnley's cousin, and others, entered the room."

And for this he cites as authorities Teulet and Tytler! Knox, again, is born at Gifford (a village then non-existent), and studies at St. Andrews; Duns Scotus is born for certain at Duns in Berwickshire, and Joannes de Sacrobosco in Nithsdale; John Blair "wrote his 'Life of Wallace' about the year 1327"; Æneas Sylvius "saw Scotland from the Forth to the Solway" (which he never set eyes on); and

"both Saxons and Normans formed an upper class among the Celtic population, and being men of a strong hand, despising manual labour but ready with the sword and bow, the natives gradually gave way before them or took service under them."

Not every sentence is so bad as this one; not every page is disfigured by errors such as we have indicated; but the work at its best is a mere compilation, a slavish following of Skene, Skene, Skene, Bishop Forbes, Cosmo Innes, Joseph Robertson, Grub, Cunningham, Bellesheim, Hill Burton, Tytler, and others.

Now it is fairly easy to follow an English authority, especially when you quote him word for word, but forget the quotation marks, thus: "[ ] The prohibition of *panni virgati* has been cited as proof that tartan was Scottish peculiarity in the thirteenth century. [ ] It was common at the time throughout Europe; see Du Cange, *sub voce* 'Virgatus,' and Robertson's 'Statuta, in loco.' That 'and Robertson's 'Statuta'' is delicious, for the first twenty words of this foot-note are Joseph Robertson's own. With the 'Statuta' themselves, however, the task becomes somewhat more difficult. To paraphrase them a knowledge of mediæval Latin is requisite; Mr. Stephen's knowledge may be gauged from a few examples—one wonders whether he ever has "seen Du Cange." According to him

the synodal statutes of Aberdeen forbade "wailings or plays" in churches or cemeteries: the Latin words are "lucte vel ludi," where *lucte*, the equivalent of the modern French *luttes*, of course can only mean "matches" or "contests." "No choruses [*choreæ!*] or indecent plays" were permitted; and privilege of sanctuary was to include "meat, drink, and bedding from the church," of which there is not a hint in the original, though we know the foot-note whence Mr. Stephen evolved them. In "communicating the sick the priest (or some other) is to carry a lamp, and a bell at the sound of which the faithful *are to exercise themselves devotionally.*" One wonders how the priest, unless at least three-handed, was to struggle along bearing lamp and bell and Viaticum; and one turns to the Latin. It runs:—

"Hijs addimus etiam quod cum Eukaristia ad egrotum fuerit deferenda habeat sacerdos pixidem mundam in qua sit bursa mundissima et in ea deferat corpus Dominicum ad egrotum lintheo mundo superposito [et] lucerna precedente et tintinnabulo ad cuius sonitum excitetur deuotio fidelium."

Not seldom Mr. Stephen veils his ignorance. Statutes 30, 31, and 32, according to him, "preserve inviolate the liberties and privileges of the Church and the clergy." Statute 30, yes; but Statute 31 is "De Cruce signatis ab ecclesia defendendis," and Statute 32, "Quod nami non capiantur in terris ecclesiasticis." We might multiply similar instances, but enough has been said of a big and pretentious and unnecessary piece of book-making.

*The Soldier in Battle; or, Life in the Ranks of the Army of the Potomac.* By Frank Wilkeson, a Survivor of Grant's Last Campaign. (Bellairs & Co.)

If we are to judge from the observations, opinions, and criticisms of the author, this book would more properly be called 'A Fighting Man in Battle,' for he is evidently utterly destitute of a true soldier's feelings. He is the military counterpart of what sailors term "a sea lawyer." The preface at once disgusts us with the man. It commences with the misstatement that the object of the fighting was "to suppress the slaveholders' rebellion." The causes of the war were various, and genuine hatred of slavery was one of them; but it was not the only or even the chief cause, and of this fact Mr. Wilkeson must be well aware. The arrogance of the author, who joined the army at the age of sixteen and served as a private for a year, in criticizing and vilifying his officers is astounding. He asserts that the "epauletted history" is untrustworthy, and that the rank and file are the only people who were capable of appreciating and describing accurately the fighting which took place. As to the officers, he can scarcely find words to express his contempt, and makes a statement which will hardly find acceptance, viz., "The criticism of 100,000 American soldiers will be absolute truth." Be it understood that the 100,000 men in question are non-commissioned officers and men. He is particularly severe on the selection of West Point graduates. "West Point," he remarks, "turns out shoulder-strapped office-holders.

It cannot produce soldiers; for these are, as I claim, born, not made." The long delay in bringing the war to a conclusion was, in his opinion, due to the West Point officers, and he would like to see West Point abolished. Really Mr. Wilkeson is amazingly ignorant. As it happens, the best generals on both sides were almost invariably graduates of West Point. His contention is, however, that commanders of armies are not made, and he instances Cæsar, Marlborough, Napoleon, and Grant in support of his strange theory. As to Cæsar, he, we admit, was not educated at a military college; neither was Marlborough, but he learned the art of war in the best of all possible academies, the field, and served in a series of campaigns spread over many years before he made his greatness as a commander apparent. Napoleon was educated at a military college, and devoted much time subsequently to reading and study. Grant was a West Point graduate, as was also his great opponent Lee. But it is waste of time to prove that natural gifts are developed by systematic training.

To come to the narrative, the author before he was sixteen ran away from his father's farm, and enlisted at Albany in the 11th New York Battery. What he found greatly astonished him. In Europe little is known of the composition of the Federal armies. Constituted nominally of volunteers enrolling themselves from love of fighting, enthusiasm for the cause, or general patriotism, they were in reality composed largely of men attracted by the high bounty, and of these a large proportion were "bounty-jumpers," i.e., men who enlisted, deserted, and re-enlisted as often as they could, receiving the bounty several times over. At the dépôt the author found himself, to his astonishment, herded with 800 to 1,000 ruffians, the sweepings of the great cities, closely guarded by sentries with loaded rifles to prevent desertion:—

"If there was a man in all that shameless crew who had enlisted from patriotic motives, I did not see him. There was not a man of them who was not eager to run away. Not a man who did not quake when he thought of the front. Almost to a man they were bullies and cowards, and almost to a man they belonged to the criminal classes."

Discovered by an uncle, he was offered a discharge, but would not take it. On this he was given a pass enabling him to go into the city. His companions, hearing of the fact, offered him 1,700 dollars for the document, and on his refusal fell upon him, and would have murdered him had not the guard intervened. Of course they declared that he was the assailant, and he was sentenced to ride the wooden horse. At the end of a month 600 men, including the author, were marched off to get their bounties—ranging from 400 to 500 dollars—and then to proceed to the front:—

"When all the recruits had been paid, and the column formed, we started to march into Albany, guarded by a double line of sentinels. Long before we arrived at State Street three recruits attempted to escape. They dropped their knapsacks and fled wildly. Crack! crack! crack! a dozen rifles rang out, and what had been three men swiftly running were three bloody corpses. The dead patriots lay by the roadside as we marched by. We marched down State Street, turned to the right at Broadway

and marched down that street to the steamboat landing. Previous to my enlistment I had imagined that the population of Albany would line the side-walks to see the defenders of the nation march proudly by, bound for the front, and that we would be cheered, and would unbend sufficiently to accept floral offerings from beautiful maidens. How was it? No exultant cheers arose from the column. The people who saw us did not cheer. The faces of the recruits plainly expressed the profound disgust they felt at the disastrous outcome of what had promised to be a remunerative financial enterprise. Small boys derided us. Mud balls were thrown at us."

Conveyed by steamer to New York, the draft was a few hours later marched, still strongly guarded, to another steamer which was to take it to Alexandria:—

"The head of the column was opposite the dock, when four recruits shed their knapsacks and ran for the freedom they coveted. One of these men marched two files in front of me. He dashed past the guard who walked by my side at the top of his speed. Not a word was said to him. The column halted at command. The guard near me turned on his heels quickly, threw his heavy rifle to his shoulder, covered the running man, and shot him dead. Two of the remaining three fell dead as other rifles cracked. The fourth man ran through the shower of balls safely. I thought he was going to escape; but a tall, lithe officer ran after him, pistol in hand. He overtook the fugitive just as he was about to turn a street corner. He made no attempt to arrest the deserter, but placed his pistol to the back of the runaway's head and blew his brains out as he ran. The dead man fell in a pile at the base of a lamp-post. That ended all attempts to escape."

In the winter of 1863-4 the real volunteers who came forward from patriotism or love of adventure had been greatly diminished by sickness and engagements, and had been replaced by "bounty-jumpers." Hence severe, nay, brutal punishments had to be adopted. One punishment in vogue in the Light Artillery was "tying on the spare wheel." If the punishment was to be severe the offender's arms and legs were stretched out and bound to the spokes, and the wheel then given a quarter turn, so that he was in a horizontal position:—

"Then the prisoner had to exert all his strength to keep his weight from pulling heavily and cuttingly on the cords that bound his upper arm and leg to the wheel. I have frequently seen men faint while undergoing this punishment, and I have known men to endure it for hours without a murmur, but with white faces and set jaws and blazing eyes. To cry out, to beg for mercy, to protest, ensured additional discomfort in the shape of a gag, a rough stick, being tied into the suffering man's mouth."

In this position he was left for five or six hours. A less severe form of this punishment was inflicted by leaving the man in an upright position. Another punishment consisted in tying a man by his thumbs to the branch of a tree so high up that he had to stand on tiptoe, and this torture lasted a couple of hours.

The quality of the army may be judged from an experience of the author at the battle of the Wilderness. Anxious to see some of the fighting, he slipped away from his battery, which was in the rear:—

"I stopped to talk to the guard posted on the road. He eyed me inquiringly, and answered my question as to what he was doing there, saying: 'Sending stragglers back to the front.' Then he added, in an explanatory tone: 'No enlisted man can go past me to the rear unless'

he can show blood.' He turned to a private who was hastening down the road, and cried : 'Halt!' The soldier, who was going to the rear, paid no attention to the command. Instantly the sentinel's rifle was cocked, and it rose to his shoulder. He coolly covered the soldier, and sternly demanded that he show blood. The man had none to show. The cowardly soldier was ordered to return to his regiment, and, greatly disappointed, he turned back. Wounded men passed the guard without being halted. These guards seemed to be posted in the rear of the battle-lines for the express purpose of intercepting the flight of cowards."

That occasional inconvenience is caused by the presence in the ranks of *bâtonnetes intelligentes* was proved at the battle of Cold Harbour. A renewed attack on the Confederate lines was ordered. The attempt was evidently hopeless.

"About four o'clock in the afternoon I heard the charging commands given. With many an oath at the military stupidity which would again send good troops to useless slaughter, I sprang to my feet and watched the doomed infantry. Men, whom I knew well, stood rifle in hand not more than thirty feet from me, and I am happy to state that they continued to so stand. Not a man stirred from his place. The army to a man refused to obey the order, presumably from General Grant, to renew the assault. I heard the order given, and I saw it disobeyed."

No English troops have ever struck work in this fashion, we are happy to say. The author does not hesitate to accuse the Federal generals of selfish care for their own safety; while, on the other hand, he indulges in the warmest praise of the heroic manner in which the Confederate generals shared danger and death with their men. This, however, is a domestic matter, and we leave it to the Americans of the North to refute or admit this damaging accusation. What sort of a man the author was, and what sort of men were at least some of his comrades, may be judged from the fact that this same critic mentions, without disapprobation, that an old gunner of his battery urged him to get food by any means feasible : "Get hold of all the food you can. Cut haversacks from dead men. Steal them from infantry men if you can." He was an apt pupil, this high-minded young warrior, for a few days later he robbed a sleeping heavy-artillery man of a haversack full of rations.

Notwithstanding the disgust that his arrogance and ignorance must create in every real soldier, the author's tales of personal experience are very interesting. As to feelings in battle, he says :—

"No man really enjoys a battle. One has to string up his nerves and take a firm grip on himself morally, and hold himself in the battle flames for a few moments until warmed to passion. The impulse is to run out of danger." As to the common impressions regarding the faces of soldiers killed in action, he says :—

"I do not believe that the face of a dead soldier, lying on a battle-field, ever truthfully indicates the mental or physical anguish or peacefulness of mind which he suffered or enjoyed before his death. The face is plastic after death, and as the facial muscles cool and contract, they draw the face into many shapes. Sometimes the dead smile, again they stare with glassy eyes, and lolling tongues, and dreadfully distorted visages at you. It goes for nothing. One death was as painless as the other."

Another observation concerning the last

words of dying soldiers will destroy the impressions of many :—

"Long before the campaign was over I concluded that dying soldiers seldom called on those who were dearest to them, seldom conjured their Northern or Southern homes, until they became delirious. Then, when their minds wandered, and fluttered at the approach of freedom, they babbled of their homes. Some were boys again, and were fishing in Northern trout streams. Some were generals leading their men to victory. Some were with their wives and children. Some wandered over their family's homestead ; but all, with rare exceptions, were delirious."

In conclusion, we must recommend this book strongly to the attention of those who wish to get behind the scenes of that bloody drama the American Civil War. The personality of the writer is odious, but we believe he writes of what he really saw, and he saw much in a very few months. As to his criticism, let it pass for what it is worth.

*Early English Printing: a Series of Facsimiles.*  
With an Introduction by E. Gordon Duff.  
(Kegan Paul & Co.)

The improvement in methods of reproduction of late years has offered to students of early printing greatly increased facilities for familiarizing themselves with the types used in books the originals of which are not easily accessible. The facsimiles which are now recognized as giving to the works of Dibdin their chief, if not their only value, had all to be cut on wood from tracings, and the alphabets picked out from noteworthy types in Braun's 'Notitia' were still more laboriously engraved on copper. Since the use of photography did away with the necessity for tracings, volumes of facsimiles have become increasingly common. Some of these, like Noel Humphrey's 'Masterpieces of the Early Printers' or Dr. Lippmann's 'Druckschriften des 15. bis 18. Jahrhunderts,' are mainly popular in their aim, or intended rather as models for technical students than for the benefit of the antiquaries who desire to track down every type used by the printers in whom they are interested, so that they may classify and date all the productions of each press. The facsimiles in Mr. Blades's great work on Caxton had, of course, this intention ; but the first book in which the same treatment was applied to the presses of a whole country was Holtrop's 'Monuments typographiques des Pays-Bas au quinzième siècle,' issued in 1868—

a truly magnificent work, approaching so nearly to absolute completeness that the researches of a quarter of a century, even though the presses of the Low Countries were Mr. Bradshaw's favourite hunting ground, have discovered but few gaps in it. Until the appearance of Mr. Duff's portfolio, no country had found an antiquary who could rival Holtrop in thoroughness ; for M. Thierry-Poux's 'Premiers Monuments de l'Imprimerie en France,' though a fascinating picture-book, omits many of the obscure and puzzling types which especially require to be illustrated, and the splendidly executed facsimiles of German and Italian types which Dr. Konrad Burger is now issuing are condemned to fragmentariness by the vastness of the field they attempt to cover. In comparison, indeed,

with that of his predecessors, Mr. Duff's task may almost be reckoned a light one, scarcely exceeding that which would have to be faced by the historian of one of the minor centres of printing in either of the countries which Dr. Burger has so adventurously grouped together. A few years ago it was customary to reckon 300 as the total number of English incunabula whose existence could be traced. The industry of Mr. Duff himself and of a few other workers has increased this total (largely, alas ! by the discovery of mere fragments) by upwards of a third. It is improbable, however, that very much more remains to be done, and we may safely take 500 as the extreme maximum of English fifteenth century books ever likely to be found. On a less generous estimate the total number of incunabula printed in Europe has been reckoned as at least 30,000, so that the historian of our English presses has to deal with considerably less than two per cent. of the European output.

In selecting pages for reproduction, Mr. Duff has refused to be led away by such charms as may be found in English fifteenth century woodcuts, and, save for two plates devoted to printers' marks, his facsimiles are concerned with types, and with types alone. This severe indifference to prettiness, combined with the smallness of his field, has enabled him in every case to reproduce whole pages, in striking contrast to M. Thierry-Poux's book, in which an important fount of type is often represented by a colophon of two or three lines. Every page is reproduced in exact facsimile as to size ; but as the indulgences and some of the later books are small in comparison with Mr. Duff's large portfolio, the thirty-four plates of English types contain in all forty-nine reproductions, illustrating, separately or in combination, the forty-two types which our printers are known to have used during the fifteenth century. Four other plates contain facsimiles of the types used in English books of the period printed abroad, and two more, as already stated, give reproductions of the eleven varieties of printers' marks used by Caxton, Wynkyn de Worde, Pynson, Julian Notary, and the printer at St. Albans. The method of reproduction is the colotype process, and, except for the unpleasant slipperiness of the paper, the plates reflect the highest credit on the photographic department of the Clarendon Press, by which they have been executed. Armed with these facsimiles, any student or collector with moderately quick eyes can assign to its printer the veriest fragment of a fifteenth century English book which he may come across. Fragments or whole books in other types may yet reward the industry of those who hunt for them. Mr. Duff mentions the inch by an inch and a half Sarum Horse, assigned by Herbert to the press of Notary, as certain, whenever it is rediscovered, to supply one such addition. But up to the date of their publication the facsimiles here given are absolutely exhaustive, and by their aid the study of English incunabula as a whole is for the first time put upon a scientific basis.

The same mastery of his subject which has enabled Mr. Duff to bring together from eight different libraries this complete

series of facsimiles gives exceptional importance to his introductory notes on English printing and to his table of types. In the table, except for the books of Machlinia, which at present defy all attempts at exact chronological arrangement, we find given the book and the year in which each type was first used and the year in which its use ceased. The length of life of the types varied very considerably. Caxton's third type, for instance, which first appears in the 'Dictiones et Sayengis of the Philosophres,' assigned by Mr. Duff to 1479, passed after his death into the possession of Wynkyn de Worde, and was used by him, though only for headlines, in the next century. Other types, such as that used by De Worde in the 'Book of St. Albans' (obtained from Gottfried van Os) and those in Pynson's 'Dives and Pauper,' seem to have been thrown aside very quickly. Many of them were probably bought cheaply from foreign printers, and this importation from abroad—from the Low Countries, France, Germany, and even in one case, if Mr. Duff be right, from far-off Italy—produces in early English books a strange medley of styles (many of them handsome enough in themselves) which makes the help which Mr. Duff's facsimiles afford all the more welcome.

A few points remain for special notice. In his remarks on Caxton Mr. Duff argues once more in favour of accepting implicitly De Worde's statement, made in the 1496 edition of 'Bartholomaeus de Proprietatibus Rerum,' that Caxton was "the first prynter of this boke In laten tongue at Coleyn, hymself to avaunce." This statement was rather hastily rejected by William Blades, though supported by his brother, and the new evidence which Mr. Duff brings forward in favour of De Worde's accuracy is extremely strong:—

"As regards the Latin 'Bartholomæus' spoken of by Wynkyn de Worde there is a certain amount to be said. There is a Latin edition in folio manifestly printed about the time that Caxton must have been there. It is printed in a type very closely resembling that of Götz, and also that of the printer of the 'Augustinus de Fide,' who was no doubt Goiswin Gops. Now it is in conjunction with an almost identical type that the 'bâtarde' type which marks Caxton's and Mansion's books first appears for certain in a book printed at Louvain in 1475, the 'Lectura super Institutionibus' of Angelus de Gambiglionibus de Arctio, printed by Veldener. In this book are two founts of type, one very similar to, indeed, in the case of many letters identical with Caxton's, the other manifestly obtained from Cologne, or copied from a Cologne model. In 1470, when Caxton was at Cologne, a large number of printers were at work in that town; and what could be more natural than that he should there learn the art by which he could reproduce copies of the translations which he was then at work upon? To acquire the necessary practical experience he no doubt gained admission to one of the printing establishments, and there assisted in the work that was being done. In this way, perhaps, he assisted in the production of the 'Bartholomæus.'"

Besides differing from Blades on this point, Mr. Duff adds two new types to his list: a type 7, first identified by Bradshaw in two indulgences at Trinity College, Dublin, and a type 8, which Blades thought was only used by De Worde after Caxton's

death, but which is found in the 'Fifteen Oes' and two other books certainly printed by Caxton himself.

In the notes on Wynkyn de Worde, Mr. Duff gives some useful hints for dating the hundred or more books from his press which may safely be assigned to the fifteenth century, though only about a third of them state the year of imprint. Julian Notary's partner, "I. H.," is identified with Jean Huvin of Rouen; and John Letou, perhaps rather rashly, with Johannes Bremer, alias Bulle, who printed at Rome in 1478-79, and who, if Mr. Duff be right, must have rejoiced in rather a plethora of names. In the notes on Pynson Mr. Duff traces to its origin (a made-up copy of the 'Speculum Vite Christi') Mr. Blades's erroneous theory that this printer, like De Worde, was one of Caxton's employés, and used his device. It would be easy to extend this list of new points, but the examples we have cited will suffice to show that Mr. Duff's introduction is in every way worthy of his high reputation. Since Blades's 'Life of Caxton' (to which, despite his occasional quarrels with it, Mr. Duff does full justice) no book has appeared which makes so valuable a contribution to the early history of printing in England.

*The Diary and Consultation Book of the President, Governor, and Council at Fort St. George, 1685.* Vol. IV. Edited by Arthur T. Pringle. (Madras, Government Press.)

MR. ARTHUR PRINGLE, of the Madras Secretariat, now in charge of the Imperial Record Office at Calcutta, is issuing a reprint of 'The Diary and Consultation Books of the Governor and Council of Fort St. George,' which throws considerable light on the social life and history of Madras in the olden days. The fourth volume, now before us, is as good as its predecessors, and each page bears testimony that the editor has himself devoted time and labour to the study of the original documents and their reproduction. It would have been better if the editor had exercised a wise discretion and given only the important documents, for at present a considerable amount of space is occupied by routine matter which cannot be of any interest or utility. A few extracts concerning matters of daily detail are no doubt useful, because they enable the reader to realize the small beginnings of our great Indian empire, and the dangers which threatened its early existence. When Aurungzeb besieged Golconda, the Council at Fort St. George, alarmed at his close approach, voted a grant of five hundred pagodas "to make bricks for the Town Wall with all expedition, the Mogull lying before Golcondah which if he should conquer, it would be difficult then to do it." At that time the English factors could not afford "to break openly with the Mogull whilst Interlopers continue to come out" "and they be permitted to trade, as they will doubtless endeavour, and not unlikely may obtain." However, their fears with regard to the interlopers were set at rest by the arrival of a despatch which contained Jeffreys's famous judgment against their formidable rivals, the delivery of which had occupied four hours in the King's Bench. The same despatch brought the announce-

ment of the death of Charles II. Two years before the Merry Monarch had requested the Directors "to send to India to provide for him one Male and two Female Blacks, which must be Dwarfs, and of the least size" that could be procured. These, it appears from a letter printed in the volume before us, were intended for the service of Louise de Kéroualle. "You need not now," the Court wrote a few weeks after the death of the king, "take care for dwarfs, the Dutches of Portsmouth intending suddenly for France."

On August 13th

"our Dread Sovereign King James the Second was Proclaimed with this following Solemnity. The whole Council with the Commanders of Ships & the rest of the R<sup>e</sup> Hon<sup>ble</sup> East India Comp<sup>a</sup> servants & English Gentlemen Inhabitants of the City, came to attend the President att the Garden house in a handsome Equipe on Horse back, after that came Peddy Nague with his Peons, & the Chief Merchants, with a great number of the Inhabitants of the Gentue Town, all in Armes, bringing with them also Elliphants, Kettle Drums, & all the Country Musick, & from thence wee sett forward, with this numerous company of people, through the Gentue Town, the Houses & Streets being adorned all the way, Peddy Nagues Peons, the Chief Merchants & Gentue Inhabitants went first, Elliphants carrying our Flags, the Kettle Drums & Musick playing before them after that went 12 English Trumpets, with Silk Banners, & 6 Hoeboyes all in Red Coates, playing by turnes all the way, & M<sup>r</sup> Coventry (Clerk of our Court), on horseback, bare headed & with his sword drawne, carried the Proclamation in his hand open, then the President &c and the rest of the English Gentlemen went in due order."

When the procession reached the city gate

"there was in readiness three compleat Companys of Souldiers, & all the principall Portuguez to receive the President & Council &c who marcht before them to the Fort Gate, Sea Gate & back to the Choultry gate (three of the principall places of the City) att all which places, the Proclamation was read by M<sup>r</sup> Coventry, all persons being uncovered, and their swords drawn, & the Proclamation ended with great shouts and joyfull Acclamations, crying God bless King James the Second als[o] att every place of reading, there was a volley of small shot, the Trumpets sounding, & Hoeboyes playing."

After the President had returned to the Garden House,

"the Persian & Syam Embassadors, with great State and a numerous retinue, came to congratulate our Solemny, & to bring their good wishes for his Maj<sup>ie</sup> prosperous Reigne, who after some small stay being handsomely saluted, & treated according to their quality, with a Banquet, Musick & Dancing, they took leave and departed to their houses with great satisfaction, and then a Generall invitation being made, we drank his Maj<sup>ie</sup>'s health & long & happy Reigne, & att night there was Bonfires and Fire-works, wherwith this Solemny ended."

It might have been well to draw attention in a note to the fact that Peddy Nague or Pedda Nayak was one of the Honourable Company's merchants to whom three yards of ordinary broad cloth were given "as a New Year's Guift." Mr. Pringle's notes are so distinguished for wide reading and careful research, that but for unduly delaying the completion of his important and useful work we might wish for more of them. By publishing

three or four years' diaries in one volume Mr. Pringle might hasten the completion of the task, for then one introduction and one index would suffice. Until his work is completed, the Bombay and Madras records collated with the documents in the India Office, and a careful selection made of the records relating to Bengal in the latter office, it is impossible for any man to write a satisfactory history of our Indian empire, and a good trustworthy history, derived from original sources, is greatly needed.

## NEW NOVELS.

*Anthony Blake's Experiment.* 2 vols. (Bentley & Son.)

HERE is a young writer, we imagine, who may go far. There are indications of inexperience in proportion. The latter part of the story, when ingenuous Armande, after the wreck of her hopes, the shattering of her idol, betakes herself to the devotional discipline of the Mother of the Convent of the Hundred Sorrows at Belloc, is too long drawn out. The pious fraud to which she lends herself, at the instance of her superiors, in order to screen her boy's irregularity of birth and to reassure the respectable parents of his intended bride, is inconsistent with the brave truthfulness of her unregenerate character, and the moral of her self-sacrifice to obedience is repellent to those who rate truth as the essential quality of godliness. Yet, in spite of all deductions, this unknown author has written a story of infinite pathos, and for three parts of Armande's history the reader is delighted with the fresh presentation of an idyllic love, and stirred to pity by the inevitable suspicion that it is wasted on as impenetrable a heart as ever beat. For Anthony has not even the excuse of a transient passion. A cynic by constitution and circumstance, a realistic novelist by profession, he never regards Armande as anything more sympathetic than a model, and plots her moral vivisection purely in the interests of art. It is for this he leaves her in poverty, to sing base songs at a *café chantant* for the support of her invalid and unsuspecting mother; in risk of pollution, to surprise him by the contrast of her innate purity with the lewdness of her surroundings; in contempt, that he may speculate on the charming inconsistency of her innocent and buoyant spirits. After her mother dies, and the altruistic motive to a public life is removed, he fears to lose her when she turns to manual labour, and for this reason only takes advantage of the love which surprises and embarrasses him to deceive her with an irregular marriage. The experience of poor Armande in England, and the various types of rustic conventionality, to whom she appears in their country village as a strange and disturbing element, are better imagined than wrought out. But the vicar is lifelike, as is the excellent "barbarian" Sartorys, whose appearance and exit from the stage are among the tokens of a certain inexperience in grouping and manipulation. Let us, however, revert to praise, and acknowledge in the two leading figures a suggestive study.

*The Bishop's Amazement.* By David Christie Murray. (Downey & Co.)

MR. MURRAY begins his new volume with a pleasant personal note of introduction, which puts one into a good humour with him and his characters, and tempts one to step on his flying carpet and be off with him to Balsora. No one who yields to the temptation will be sorry for it. The story of 'The Bishop's Amazement' is happily conceived, and carried out from start to finish with inexhaustible humour and spirit. It matters little that some of the situations are less conceivable than others; all are well planned in their way, and all subserve the main idea of a diverting and hilarious tale. How the Bishop changed clothes with a smart forger, how he went to Monte Carlo and was there arrested for changing a forged bank-note, and how his marvellous adventures followed each other in rapid succession during the next two or three days, the reader must learn for himself from this genial, wholesome, and mercurial story. We will add no further inducement than to say that Mr. Murray relates the circumstances of a clever raid on the Bank of England by a trio of respectable and accomplished rogues.

*Her Point of View.* By G. M. Robins (Mrs. Baillie Reynolds). (Hurst & Blackett.)

A DOMESTIC story overflowing with sentimentality, nice principles, and the success of virtue over wicked worldliness and craft is still welcome to many readers. Mrs. Baillie Reynolds has some skill and also experience in putting her incidents together, and writes pleasantly enough when her pen does not run away with her. A heroine who possesses that "great gift, the pathetic look of a memory of sorrow, which is an irresistible adjunct to beauty," may find herself fallen upon evil days at this latter end of the nineteenth century! It would, however, be a pity if Cecily Rutland were to be altogether unappreciated by a heartlessly cheerful generation, for she was a pluckier and more sensible young person than the absurd descriptions of her might lead one to expect.

*The Story of a Lost Soul.* By Hugh Coleman Davidson. (Simpkin, Marshall & Co.)

IT is not often that a story is related by a hero who commits the murder of his rival in the first chapter, kills himself in the second, and attends his own cremation in the third, as a disembodied spirit. It might well be supposed that the adventures of Charles Heywood would end with these exploits; but he continued to watch the consequences of his actions and the difficulties of his surviving friends with close attention, and contrived to commit them to the gross and earthy medium of printers' ink and paper. To tell the truth, the expedient is not one to be commended, for it lends itself to levity on the part of any reader whose disposition is not preternaturally serious, and thereby robs the experiences of poor George Vane of some of their impressiveness. The book is very fairly readable in spite of this drawback, and it points a moral or two in an unobtrusive fashion.

*The Sorrows of a Golfer's Wife.* By Mrs. Edward Kennard. (White & Co.)

MRS. KENNARD'S "Golfer's Wife" is a little prolix in her tale of woe, but her "suffering sisters" will recognize the force of her complaints. The domestic troubles that may arise when an athletic and idle man takes the curious fever which, in these later days, has driven all his congeners to pursue the ancient game—a game against the engrossments of which Stewart kings in the fifteenth century had to level legislation—are well imagined and hardly exaggerated. The sufferings of the gardener, withdrawn from his proper occupation to roll the "greens" in the private links constructed by the hero; the well-founded strictures of the cook, whose best efforts fail from the movable nature of all feasts; the inefficiency, in the part of a butler, of "Sandy" from St. Andrews, a professional golfer in disguise; the culpable weakness and lapse from marital duty on Jack's part when the pretty governess teaches him "the art of approaching": all these cumulative grievances lead to an undue tension of relations in a once peaceful home. But the author contrives in her best manner a happy issue from a strained position, and wifely love prevails over pique to make the best of the inevitable. Jack gets off better than he deserves; but this only illustrates the eminently womanlike and excellent qualities of his spirited yet faithful spouse.

## ELIZABETHAN HISTORY.

*Acts of the Privy Council.*—Vol. XI. 1578-1580. Edited by J. R. Dasset. (Stationery Office.)—In spite of the dates printed on its title-page, this volume covers only the year 1579 and the first four months of 1580. We fear, therefore, that, as we have prophesied, the scale of publication adopted has proved embarrassing, and the series threatens to become interminable. If the information these volumes contained were either of great intrinsic importance or shed a new light on the history of the time, such elaboration might be justifiable; but we cannot honestly say this of them. We might naturally expect to find in this volume references to those negotiations for the marriage to the Duke of Anjou which occupied so prominent a place at the time, for in these negotiations the Council played no small part. On May 3rd and 4th, 1579, the matter, by the queen's desire, was fully discussed in the Council and a formal resolution passed. Again, on June 15th, Simier attended the Council and the question was fully debated. At length, on October 7th and 8th, the final debate took place and a "message" agreed upon "in full Counsel" for presentation to the queen. Of all this, so far as we can find, there is not a word in the 'Acts' before us, which give us instead a record of matters too often of no consequence. Nor can we really feel confidence that as a record of meetings of the Council and of their letters the register is complete. They wrote, we believe, a letter touching supplies for Ireland, April 18th, 1580, and yet neither the letter nor even a meeting on that day is to be found here. Mr. Dasent, the editor, seems to imagine that for certain matters the Register is our only source of information. He tells us that "as early as the end of April [1579] the intelligence as to James Fitzmaurice's preparations, which had been gleaned by Drury's spies, was conveyed to the Council"; but Drury had written to Burghley this intelligence as far back as March 6th, so that it must have reached the Council before the

end of April. Turning to the points of interest to be found in these pages, we note a curious letter (July, 1579) "touching certaine copes, vestmentes, tunicles, and such other Popishe stufte enformed by letter from the Dean of Lichefelde to be within the Cathedrall Churche of Lichefelde," and ordering this "Popishe stufte" to be defaced, appraised, and sold. "Pictures of christ and the Virgin Marie" were "offensive unto the lawes," and so were the lurking "Maske Priests disguised in serving men's apparel, or like other lay persons," detected in Shropshire and Norfolk. But we hear nothing as yet of a regular Jesuit invasion. On the other hand, the strange Family of Love continued to spread its tenets, while witchcraft and "conjuration" obstinately defied suppression. We have curious glimpses of the Muscovy Company and of our Iceland fishing fleet, to say nothing of that curse of piracy which was proving ruinous to commerce; and negotiations with the Hanse towns came at this time to the front. The export trade in iron ordnance is made known to us by the Council's restriction of it, and other instances of that body's somewhat miscellaneous activity are pointed out in the editor's preface.

*Acts of the Privy Council*.—Vol. XII. 1580-1581. Edited by J. R. Dasent. (Stationery Office.)—Covering the period from May, 1580, to March, 1581, this volume contains, perhaps, more interesting entries than usual, although the editor is compelled at the outset to admit the "disappointing" character of the Council Register as a source of history. We have urged that point more than once, and expressed our regret at the lavish scale on which its contents are reproduced. It is not to the weary tale of Ireland and its miserable strife that the reader of this volume should turn, but to the entries bearing on the religious question in England. Some of these are noted in the preface, but there are others deserving attention. Broadly speaking, they leave a general impression on the mind that while the Jesuits and the "mass priests" were industriously hunted down and by no means tenderly treated, the mere "recusants" were not exposed to any great severity. One feels in reading these pages that the political idea was dominant, and that the emissaries of the Pope were punished as the foes of the Queen's Majesty, while it was recognized that in native Englishmen attachment to the old faith might not be inconsistent with loyalty. The Council express their anxiety that, in London above all, "none be placed in any office of trust which shall be thought not to be well affected to her Majesty's Estate and religion by her laws established." Such entries remind us that the "persecution" was not on religious grounds alone. We regret that the editor in quoting these words proceeds twice to speak of "the Established Church" at the time. The word "Established" has given rise to so much misconception that an exact accuracy is essential in dealing with a matter still so much the subject of heated controversy as the Elizabethan compromise. The typical phrases in these pages are "the nowe established Religion" and "the Religion nowe established in this Realme." Historically speaking, there is real importance in the phrase of a recusant of good position who protests against being

"forced on the soddaine to alter the Religion he hathe ben brought up in and ever professed, until by conference with some learned men he might be resolved in conscience touching the Religion nowe professed within the Realme."

—a protest to which the Council yielded. We see here how different the two "religions" appeared in the eyes of the men of that time in spite of the unhistorical assertions now advanced in some quarters. The editor rightly calls attention to the "Act of Councell for reforming of her Majesties Houesouldie in matters of Religion," in August, 1580, by which its officers were enjoined to see that their

dependents resorted "to Devine Service and Common Prayer and preaching of the Worde according to the lawes provided." We have, further, noted an allusion to a "resolucion" of the Council "touching the devision that is within that Diocese [of Chester] for the administration of the Lordes Supper with comon breadye or wafres." Here is a point on which one would like more information. If, on the one hand, the recusants were exposed to legal punishment, on the other the strange "Family of Love," of which the strength lay in the Eastern counties, was watched and its "heresy" suppressed. Of the refugees from Flanders we hear nothing, save that, in accordance with the policy of the Crown, the Council intervened to save them at Canterbury from oppression by the local authorities. In matters of trade we have, in addition to entries relating to piracy, marine insurance, restraint on export of wheat, and so forth, a remarkable allusion to retaliatory duties imposed on the Hanse merchants, and to a monopoly for making drinking-glasses granted to an Italian, Vertolini. Among miscellaneous entries we may note those relating to plays before the queen, and the curious charge of "sorceries and conjurations" against some prisoners in Colchester gaol who had abettet the escape of a certain Mantel—"who falslie faigned himself to be King Edward." We have urged on more than one occasion that the editor of these volumes might increase their value by taking more pains with his work. In a final and official publication such as this we have a right to expect thorough workmanship, and the title-page reminds us that in law and learning the editor ought to be well equipped for the task he has undertaken. Yet we notice the same defects as before, to say the least. It may even be permitted in some instances to doubt if the editor can read his MS. He is puzzled by "Godstone," of which he writes: "?Surrey, seems to be Oxfordshire." It was clearly in Oxfordshire, and must be Godstow, probably "Godstow" in the MS. So, too, Henry "Banton," of Wiltshire, must have been a Bainton, one of its best-known families. "Graston," again, suggests a misreading for Grafton, since the Talbots of Grafton were a famous house, and eventually succeeded to the earldom of Shrewsbury. The Giffards of Chillington, too, should surely be familiar, though the author queries their "Chidlington" as "?Cheddleton." We even doubt if the editor understands the arrangement of his MS. On p. 81 we find a "heading" to the entries on pp. 81-88, which he converts into a separate meeting of the Council with only three members in attendance. But the original of a letter referred to on p. 84 is preserved, and proves to belong to the Nonsuch meeting on July 5th (1580), which demonstrates that the entries from p. 77 to p. 88 belong to that meeting alone. Such collation, on the necessity for which we have previously insisted, would have shown that Leicester attended that Council, and that Bedford attended the one on January 30th following; also that Sussex had been present on May 8th preceding. These texts are important in view of the editor's statement that "the record of attendances is better kept than usual." The spelling of the original having been preserved, one of the editor's chief duties is to give in the index the equivalents of the proper names that occur. Yet at the outset "Abergannie or Avergen" is not identified as Abergavenny, while "Batrichsey" is wildly described as a Yorkshire manor, though the occurrence of "Batersey" might have suggested that it was merely the original form of Battersea. "Westdonyland, alias Berechurche," as it is correctly given in the text, is carelessly indexed as "Donyland, East, alias Berechurch," which destroys the whole meaning of the entry, West Donyland being within the liberties of Colchester, while East Donyland is outside them. This confusion accounts for the odd allusion in the preface to

the Audley estate as "near Wivenhoe." As a special interest attaches to Lord Derby's connexion with the stage, it is provoking to read in the index:—

Derby, the players of the earl of, 221.  
Players, Lord Derby's, 321, 330.

Of these three references, it is only on p. 321 that Lord Derby's players are mentioned. Lastly, what can we say to the suggestion that a deceased "Chirographer" of the Court of Common Pleas was a "shorthand writer"? Has the editor never heard of the chirographs or feet of Fines in the Court of Common Pleas, whence the chirographer derived his name?

#### EGYPTIAN AND BABYLONIAN WORSHIP.

*The Egyptian Book of the Dead*. By C. H. S. Davis. (Putnam & Sons.)—The appearance during the last few years of several English translations of ancient Egyptian religious texts is a sign at once of the interest which the Anglo-Saxon nations are showing in the history of the religions of the ancients in general, and of the progress of Egyptology in particular. Our good friend the "general reader" seems to be dissatisfied with the profane literature of Egypt, and to be content with nothing less than translations of the sacred texts whereon the Egyptians based their hopes of everlasting life. Whether this fact is in any way connected with the failure of physical science to answer all the questions which have been put to it on the subject of psychology does not concern us here, hence we turn to the consideration of the volume before us. It may be as well to state at once what the 'Book of the Dead' of the Egyptians really is. For several thousands of years before the Christian era, the Egyptians possessed a series of short and long compositions, which they inscribed upon the walls of pyramids and tombs, on the sides of coffins, on rolls of papyri, &c., for the benefit of the dead; the number of these texts is unknown. Certain of them contained hymns and prayers to the sun-god in his manifold forms; certain of them contained petitions for the preservation of the material body, and the renewal of the functions of the limbs; many of them described a future life which was both material and spiritual, &c.; all were, however, intended to secure the well-being of the deceased in the next world, and to give him power to overcome the dangers which threatened him. These compositions belong to various dates, and naturally reflect the beliefs and dogmas of the time in which they were written, and the ideas of the prevailing school of Egyptian theology. Scattered throughout these texts are religious theories and beliefs which belong to the time of the prehistoric Egyptians, but from first to last the doctrines of the altruistic—we had almost written vicarious—sufferings of Osiris and the resurrection of a spiritual body remain unchanged. It seems tolerably clear that certain texts were deemed necessary for salvation, and these appear in various forms in all ages; but, speaking generally, any number of religious texts might be inscribed on the tomb, or coffin, or papyrus of the deceased, whether they were related or not. To a certain collection of funeral texts Lepsius gave the name 'Book of the Dead,' and, somewhat loosely, the whole funeral literature of Egypt has been grouped under this title. The first edition of the text of the 'Book of the Dead' was published after a Turin papyrus by Lepsius in 1842, and he laid down certain propositions as to its nature and contents which have guided Egyptologists in their researches; this eminent scholar erred in ascribing an early date to the papyrus, for it belongs to the Ptolemaic period. The growing interest in the Egyptian religion led Dr. Birch in 1867 to print a complete English translation of this text in the fifth volume of 'Egypt's Place in Universal History,' and in 1882 a French translation of the same papyrus by M. Pierret

appeared. The fifteen years of progress in Egyptology which elapsed between the appearance of these two translations enabled the French savant to make a better version of several passages; but although, according to Mr. Davis, Dr. Birch's translation is "often the veriest nonsense," it has formed, as Devéria said it must ("Catalogue," p. 51), a base for any new translation. Mr. Davis, following the view that the Turin papyrus can give a sufficiently good idea of the scope and contents of an Egyptian 'Book of the Dead,' has printed in a thickish quarto volume an English translation of Pierret's 'Le Livre des Morts,' Paris, 1882, wherein he says that he has "not hesitated to make such corrections of the text as our present knowledge of the language and mythology will warrant." To this he has prefixed four chapters on the mythology of primitive peoples, the Egyptian Pantheon, the mythology and religion of ancient Egypt, the 'Book of the Dead,' and an introduction. At the end of the volume he has reproduced by photo-lithography the whole of the seventy-nine plates of the text of Lepsius's edition, together with twenty plates of hieratic text from De Rougé's 'Rituel Funéraire,' Paris, 1861. It is a great pity that while Mr. Davis was "book-making" on this scale he did not reprint the "Introductions" which Lepsius and De Rougé published with their texts. It would seem that Mr. Davis's version of Pierret's translation is intended for those who, for various reasons, have been unable to master the French language, and to whom Egyptological books generally are inaccessible: to such his work will be both useful and attractive. The paper, printing, and general style of the book leave nothing to be desired.

*Babylonian Magic and Sorcery: being "The Prayers of the Lifting of the Hand."* By L. W. King, M.A. (Luzac & Co.)—The group of cuneiform texts and translations which Mr. King has given us in this volume are as interesting as any which have appeared during the last few years, and we note with pleasure that although they form his first serious contribution to Assyriology, he has not made the foolish mistake of trying to discuss within the limits of a few hundred pages every branch of the subject which he has chosen for study. In brief, Mr. King's book contains seventy-four plates of texts, to which, following the example of Tallquist and Zimmern, he has added always transliterations, and sometimes translations; difficult words are discussed in short notes, and a full vocabulary with numerous references to passages follows. In a short introduction the object of the texts is explained and their relation to other groups of somewhat similar texts is clearly defined. All the cuneiform texts here given were copied in the seventh century before Christ, and they were probably edited by Ashurbanipal's scribes for the use of visitors or supplicants to the Royal Library at Nineveh. That they were not composed at that time is quite certain, and though they are probably of Babylonian origin, the scholar would be rash indeed who would attempt to assign an exact date to the original texts; we may, however, assume that both the texts (in some form or other) and the ceremonies which were ordered to be performed at the time of their recital were in use in Mesopotamia some thousands of years before the Christian era. The contents of the tablets, the greater number of which are now published for the first time, are prayers, which were addressed by the worshipper to certain gods that he might obtain remission of his sins, and the wording is, at times, so like that of certain petitions in the Old Testament that the name "*Penitential Psalms*" has been given to them. Unlike the Psalms of the Old Testament, however, most of them give directions for making offerings and for performing ceremonies which were believed to be necessary for the welfare of the petitioner; without the

ceremony the prayer was ineffectual, and the smallest irregularity made both prayer and ceremony of none effect. It is almost pitiful to see that the suppliant placed as much trust in the efficacy of the most childish ceremony as in that of the most beautiful prayer, and that he could not put away from himself the belief that the works of his own hands could bring him relief and peace of mind. Many of the hymns are very interesting, and even in a translation they do not lose overmuch. As an example of the petition of a heart-sore suppliant, we quote the following from a hymn to Ninib : " O mighty son, first-born of Bel, powerful, perfect, offspring of Eshara, who art clothed with terror, who art full of fury.....Thou judgest the judgment of mankind. Thou leadest him that is without a leader, the man that is in need. Thou holdest the hand of the weak, thou exaltest him that is not strong.....Truly pity me and hearken to my cries. My sighing remove and accept my supplication. Let my cry find acceptance before thee. Deal favourably with me who fear thee. Thy face have I beheld, let me have prosperity. Thou art pitiful. Truly pity me. Take away my sin, my iniquity remove. Tear away my disgrace, and my offence do thou lessen."

To the Bible student the metre in which such hymns are written will form an interesting subject for study, but Mr. King has decided that if they are in any metre at all, it is not that in which the Babylonian poetical compositions are drawn up; parallelism of members and a certain rhythm are the common characteristics of Assyrian hymns and prayers. Mr. King's book will, we believe, be of great use to all students of Mesopotamian religions, and it marks an era in Assyriological studies in England. Every statement is followed by its proof, and when the editor is baffled by the text before him, he is honest enough to say so. It is unfortunately only too clear that the scientific study of the Babylonian and Assyrian religion dates from the publication of Jensen's 'Kosmologie' in 1890; but now that Tallquist, Zimmern, and King are following on the lines of work indicated by him, we may hope to have trustworthy material for the study of the subject soon in our hands. A word of special praise is due to Mr. King for the excellence of his autograph plates of text, and we hope that other groups of cognate texts may be copied, translated, and explained by him in the plan followed with the "Prayers of the lifting of the Hand."

RECENT VERSE.

MR. ARTHUR SYMONS has found a public to buy up the first edition of his *Silhouettes* (Smithers), which undoubtedly contains some of his best work, and now comes before us in a second edition, prefaced by "a word on behalf of patchouli." The author assumes patchouli to mean "the artificially charming," and quarrels with his critics because they prefer other fragrance. Mr. Symons seems unable to realize that for most of us patchouli has no charm, natural or artificial. "If patchouli pleases one, why not patchouli?" asks Mr. Arthur Symons in flippant conclusion. To the admirers and well-wishers of Mr. Symons will answer in all seriousness: Because patchouli is not, and never will be, the favourite scent of a person of taste. And besides, the particular set of fleeting and not too creditable emotions which the scent symbolizes to Mr. Symons are not the universal emotions of mankind, and it is to the universal emotions of mankind that the true poet always does and always must appeal. And the author of '*Silhouettes*' is a poet — a true poet, if not a great one. In realizing this one finds it difficult to believe that only patchouli and white heliotrope can charm him, and that the scent of growing lilies, the perfume of thyme, the fragrance of wild honeysuckle, make no appeal to his sense. Surely he has now written enough—more than enough—of these ephemeral emotions, and might

at last use his talent on material stronger as well as purer. Thus might he secure to himself a place in the hearts of those who love poetry, not merely a fleeting popularity among those who love patchouli—and the rest of it.

As the Apostle of Patchouli, Mr. Symons has at least one disciple. *Orchids*, by Mr. Theodore Wratislaw (Smithers), is a fairly accurate echo of 'London Nights,' and Mr. Wratislaw, in selecting his master, is not ashamed to follow him to the point of plagiarism. There is nothing in 'Orchids' that Mr. Symons has not done incomparably better, and little that need ever have been done at all. Following his master, Mr. Wratislaw obediently sings of the ballet, of the whirl of skirts, of the stage door, and the photographs that are for sale in the Strand. He, too, is proud to find that he can write of rouge and violet powder, of musk and heliotrope. Let no one suppose that Mr. Wratislaw is ignorant of fierce kisses and the subtle, sensuous attractions of the

**Electric light, pile-carpet, the device  
Of gilded mirrors.**

He is at much pains to show that he "knows all about it." The pity is that he had not the self-control that would have kept the knowledge to himself. The perfection of Mr. Wratislaw's imitation reveals some feeling for form, and his epithets are often well chosen. But there is no niche in the Temple of Fame save for singers who strike an original and true note, and of these Mr. Wratislaw is not.

In *Nocturnes and Pastorals*, by Mr. A. B. Miall (Smithers), we have a book which, both in matter and manner, is above the depressing average of modern minor poetry. We note a keen appreciation of Nature, especially in her sadder moods, which recalls the delicate perfection of some of Mrs. Marriott Watson's verse. We note, too, a distinct preference for "fine shades and nice feelings," rather than for the more robust and commonplace emotions. Sometimes, indeed, Mr. Miall spins the thread to absolute tenuity, and one is tempted to long for a good solid sentiment that one can take hold of in both hands. 'Her Room Forsaken' has lines that touch one nearly, and, in spite of its irregularity and carelessness, attracted some notice on its first appearance in an evening paper. The carelessness of form is peculiarly annoying in Mr. Miall because many of his poems prove abundantly that he knows what correct form is, and can make use of it when he likes. The poems called 'Hope Deferred' form a beautiful and pathetic series, in which is struck a real note of passion. The 'Ballad of Marie Vautrin' is exceedingly poor. Something more is needed for a good ballad than a brief story and a long-drawn weariness of unnecessary verses, and the book should have been pruned with a severe hand. There is so very much in it that one could so very well do without.

Yet another worthless little book comes to us from over the Atlantic—*Sunshine and Shadow*, by Mrs. Caroline Edwards Prentiss (Putnam's Sons). The author asks in her first poem, "What sent it out sailing?" The answer, of course, is "G. P. Putnam's Sons!" and one cannot help thinking that they might have saved themselves the trouble, for the book is marked by no characteristics save a crushing commonplaceness and an occasional theft from Mr. Swinburne, as witness the lines

Now, when the night is quiet  
In stillness that is dead,  
As seas are when their riot  
Has &c.

Has, &c.  
Here Mrs. Prentiss has remembered the 'Garden of Proserpine,' stolen it, and turned it into something rather like nonsense. And talking of nonsense, these lines speak for themselves—eloquently too :—

Time marches on, no steps retraced,  
But dreamers, with their flying feet,  
O'ertake him, yea, his feet displace  
Outfly him, meeting God, so fleet.

We wonder whether "his feet displace outfly him" really seems to mean anything to its author. The lyrics in 'Sunshine and Shadow' can only provoke tears of weariness, but the long poem 'Noblesse Oblige' is sometimes really funny. Its story runs thus. A lady named Elaine was betrothed to a gentleman named Reginald, but when he met Lenore, he loved her best, for Lenore introduced into her conversation

The interests that fresh pertained  
To heated topics of the day.

Elaine was quite indifferent  
To pleasures such as these.

But soon there came upon them both  
(Lenore and Reginald I mean)

a feeling that they were suited to each other.  
But Lenore would not marry him :—

She found new peace in the resolve  
To quietly efface herself.

Bravely she rearranged her days  
So that she might be soul-refined.

She became soul-refined, and Reginald married Elaine. Then Lenore "lost her former piquancy"—and, if we understand aright, grew staid and stout, so Reginald did not love her any more, and it was all right. All which forms exceedingly amusing reading, but it is, perhaps, hardly worth while to buy the book for the sake of this comic sketch.

'The Pilgrim,' in *The Pilgrim, and other Poems*, by Sophie Jewett (Macmillan & Co.), is too strongly reminiscent of 'Excelsior' to win from us any very cordial recognition, but the "other poems" show tender and graceful sentiment and a certain gift of facile versification. Many of them are well adapted for a musical setting, and throughout are evidences of a refined and delicate fancy. Inaccuracy of rhyme and of rhythm is, alas! so common a fault, even of poets who ought to know better, that Mrs. Jewett may feel that she errs in good company. It would seem that women are specially prone to such errors, possibly from lack of early training in classical verse-forms. But even a woman need not stoop to the slovenliness of unrhymed alternates. It is a hard saying, but one that our women-versifiers would do well to lay to heart, that the effort for finished form makes also for finished thought, and the slipshod verse often enshrines the slipshod idea. If a thing is worth doing at all, it is worth doing well, and if we are expected to give a kindly welcome to a crowd of magazine verses, we may at least demand that they shall not come to us on halting feet, with rags and tatters of unrhymed lines trailing untidily about them.

Sympathy with prisoners and captives, with the desolate and oppressed, is always respectable. But we wish Mr. A. J. O'Connell had chosen any other means of expressing his laudable sentiments. It is not too much to say that his verse has no merit of any kind. He reveals in *Ultima Thule* (Stock) no poetic feeling, no insight, no grace of thought or manner, and, it is needless to add, no sense of humour. The following verses from 'The Groan of the Galley Slaves' will give an idea of his literary method :—

This is the fifteenth day,  
What will the hundredth be?

The end of it who can say?

The beginning's enough for me.  
And the sun's overpowering ray  
Makes it worse to any degree.

I am hardly able to think,  
I am rapidly growing insane,  
I would give the world for a drink,  
But such a wish is vain.

When I weary they raise the lash,  
Down falls the cruel thong,  
And I can't make a sudden dash,  
But must suffer here all day long.  
I should like to do something rash,  
But the chain is far too strong.

This may be Mr. O'Connell's idea of a galley slave's idea of his life-lot, but to most the "groan" will seem rather to voice the probable grievances of a retriever muzzled and on the chain. The extract we give is bad enough, but the remembrance of Mr. Kipling's fine poem on

the same subject "makes it," as Mr. O'Connell himself would say, "worse to any degree."

Mr. E. Hardingham's portentous volume, *The Romance of Rahere, and other Poems* (Stock), consists of 262 good-sized octavo pages, of which more than half are devoted to 'The Romance of Rahere,' a narrative poem in blank verse. Mr. Hardingham has no excuse for writing so much, or for publishing any of it. We suppose that some spirit of unconscious irony induced him to put upon his title-page Tennyson's stanza about poetry being "a sad mechanical exercise."

There are but few amongst recent writers of light verse who are worthy to follow in the footsteps of Praed and of Mr. Austin Dobson. It is a somewhat rare blend of humour and of unobtrusive pathos that is required, and too many are content to miss the authentic note of the comic muse altogether, if they may twang the cheaper strains of the music-hall or burlesque. Let us say that the older singers descended from the lyre, the younger profess the banjo. Mr. A. Cochrane in *Leviore Plectro* (Longmans & Co.) has escaped this pitfall. He writes as a scholar and a gentleman, with reserves of sentiment which prevent him from forcing his humour and give it its gracious undertones of tenderness. We venture to think that he has caught the right tradition of a *genre* which is always enjoyable, and of which there have never been too many examples. The happiest lines in the volume are, perhaps, these on the exhibition of 'Fair Children' at the Grafton Galleries. The last half of the first stanza is, however, a weak point :—

Ay! they grew older, queens and earls  
And duchesses and kings;  
They lost their innocence and curls,  
And put off childish things;  
They lived and died; for some the lot  
In godly ground was cast,  
While others married with plan and plot  
The record of the past.  
Young Master Lambton's arms and legs  
That crimson suit outgrew;  
Port and experience changed the charms  
Of jovial Jacky Crewe;  
The baby Johnson's thunder woke  
To bellow round the Arts,  
And Gainsborough's Georgiana broke  
A score of hapless hearts.

In a special section Mr. Cochrane discourses with the same easy pen upon the various humours of cricket and of golf. Is it waiting for an innings that makes so many cricketing bards?

#### ORIENTAL LITERATURE.

By the translation into French of important Arabic texts, throwing light upon the laws and practices of a religion which, though comparatively isolated, reckons its followers by millions, and is spread over a large portion of the inhabited globe, not only does the editor and translator deserve the thanks of European readers and students, but a like acknowledgment seems also due to the Government which, with honourable and enlightened persistence, directs publication of the good work done on its own responsibility. Not least in merit of this class of issues is the well-printed volume on the title-page of which is inscribed "Fath al Qarib: La Révélation de l'Omniprésent, Commentaire sur le Précis de Jurisprudence Musulmane d'Abou Chodjâ", par Ibn Qasim al Ghazzi, Texte Arabe, publié et traduit, par ordre du Gouvernement Néerlandais, par L. W. C. Van den Berg" (Leyden, Brill). The 'Précis,' or summary here noted, is interwoven with the commentary itself, from which it is easily distinguished by over-lining in the Arabic, and italics in the French rendering. It had been described some twelve years ago, in the same editor-translator's preface to the 'Minhaj al-Tâlibin' ('Highway of Inquirers') of Nawawi, as the principal book of guidance for the disciples of Abu Shujâ' in the Shâfi'i, or second of the four orthodox sects of Sunnis. This teacher was, according to one authority, both Kazi of Madinah and Wazir of Bagh-

dad, and had attained such repute that, on his death in the eleventh century of our era, his corpse was interred within the precincts of the great mosque in the former city, near the Hijrah, or chamber containing the remains of the Prophet of Islam. According to others, he died at a somewhat later date at Basrah, a town in which he had passed very many years of his life as a professor of jurisprudence. Of his commentator, we are told that his full designation was Shamsu'd-Din Abu 'Abdullah ibn Qasim al Ghazzi, and that he died circa A.D. 1512. That Muhammadanism owes more to Judaism than it does to Christianity and Sabeanism is a conclusion arrived at on *prima facie* acquaintance with the subject, as well as accepted by mature scholars. Abundant examples in its justification may be found in the present volume, under some of the sixteen "books" into which the whole work is divided; but although many of the laws and precepts put forth may be fairly traced to the Pentateuch, it is essential for a thorough examination of the case that the Talmud and Jewish tradition be consulted also. As exemplifying the adoption of the Mosaic lines of appreciation, with modification in detail, we may take that part of Book XI. which treats of the division of spoil taken in war. This may appropriately be compared with Numbers xxxi. and 1 Samuel xxx. In the latter instance, those who "go down to the battle" are to "part alike" with those who "tarry by the stuff"; but our 'Précis' and its commentary lay down: "Au reste, le butin de guerre se partage ainsi qu'il suit. En d'autres termes, déduction faite de l'équipement des ennemis tués, le butin de guerre se partage en cinq portions égales. On commence par donner quatre cinquièmes des immeubles et des biens meubles à ceux qui ont assisté, ou plutôt qui ont pris part au combat." It at once becomes evident that the baggage guard are not to share equally with the fighting men. In Book XVI., moreover (*Des affranchissements*), the Biblical injunction on the irrevocability of manumission once accorded to slaves is brought out in a remarkable way, though much that is contrary to both Christian and Jewish custom may be found in the same connexion. Let the reader compare the following passage with the eighth and following verses of Jeremiah xxxiv., and exercise his own judgment: "Le contrat d'affranchissement, pour peu qu'il soit valable, n'admet point de révocation de la part du maître; la convention une fois faite, celui-ci ne saurait s'y soustraire, excepté en cas d'inexécution, même partielle, de la part de l'esclave aux termes stipulés." Attention is called mainly to the italicized words, or those of the 'Précis' of Abu Shujâ'. But it is well recognized in Muhammadan law that if a master say to his slave—"Thou art free," such expression is held *sarih*—that is, so explicit in itself as to be uncontested. The first two books of the 'Fath al Qarib,' which take up just two-sevenths of the whole, are on "Purification" and "Prayer" respectively. It would be interesting to examine the former, with its singularity of minute detail, in the light of the old Levitical practice. This is one of the particular questions in attaching importance to which the Muslim would seem to wish to emulate the Israelite, though he might not equally admit the use of expiatory offering. Prayer, on the other hand, among Muhammadans, is rather, as Dean Stanley has expressed it, "reduced to a mechanical act, as distinct from a mental act, beyond any ritual observances in the West." But it is impossible to aver that even in its quasi-mechanism there is not often times an element of real devotion. By the treatment of the subject in the volume under notice we learn much about form and frequency, mode and posture, genuflexion, prostration, and general changes of position; but no parallel to the teaching need be sought for in the pages of our own Scriptures. To quote Smith's 'Dictionary of the Bible,' "there are no directions as to prayer given in the Mosaic Law; the duty is rather

taken for granted, as an adjunct to sacrifice, than enforced or elaborated." It is impossible to over-rate the value of publications such as these. To a Government which has to do with millions of Muhammadan subjects they supply grounds of legal argument and facilitate the disposal of cases referred to courts of justice. They are also well worth the study of philanthropists, missionaries, colonists, and others, for the solution of difficulties which may arise in the exercise of their vocations. Nor is it outside the range of probability that they may be the means of bringing about better treatment, and perhaps emancipation, of slaves, or peaceful settlements of boundary disputes, and otherwise obviate the painful necessity of gunboats.

In completing his translation of the 'Milinda-pañha'—'Questions of King Milinda,' Vol. II., 'Sacred Books of the East' (Oxford, Clarendon Press)—Prof. Rhys Davids has accomplished very successfully on the whole a really arduous piece of pioneer work. Only those who have themselves essayed to translate from Buddhist texts, whether Sanskrit or Pali, can realize how difficult it is to have to grope after the meanings of technical and archaic words without proper lexicographical help. It is true that the translator could in this case profit by an ancient Sinhalese version; but often in the hardest passages the translation only repeated the obscure language of the original. Here and there Sanskrit lexicons ought to have been used. Pali without Sanskrit is always insecure. See, for instance, p. 210, *dantakārī*, which is given in the St. Petersburg lexicon, and p. 211, *rənd*, which, as we learn from so well known a writer as Manu, means "bamboo-workers"—a low caste, but not quite "savages." These instances occur in a passage which is one of the most remarkable in the book. This is where the author essays to meet a simple objection often raised in our own day: How do we know that the Buddha ever lived? This he answers in a very fine passage reminding one of Paley's "argument from design." The thing designed, however, is here not the material cosmos, but the spiritual "City of Righteousness," which has "righteousness for its rampart, fear of sin for its moat, knowledge for the battlement over its gate, and zeal for the watch-tower above, faith for the pillars at its base.....and constant self-possession for its chief street." The city is described in detail, and the allegory gives incidentally most valuable picture of town life in India some sixteen centuries ago. On p. 180 *sūlaka* (*salaka* in some MSS.) must surely be the Sanskrit *s'alabha*, "grasshopper," from the time of Tithonus onwards proverbial as a "lean insect." At p. 364, in the curious list of similes (many of which recur in other Buddhistic books), the contrast is not between iron and bronze, but between black iron and red-hot iron, which "vomits up" water poured on to it with such vigour as to give to early Indian observers the notion that the water was alive and even had a soul, of course much to the disgust of Buddhist teachers, as we learn from p. 85 of this very volume.

Since our last notice (*Athen.* No. 3240) the printing of the Catalogue of Sanskrit MSS. in the India Office Library has been proceeding steadily. In the later volumes (IV. and V.) we are glad to note a greater fulness of reference to printed literature than in the earlier. The existence of even an uncritical native edition renders great detail to some extent unnecessary in the description of a manuscript. In the absence of the full index, necessarily delayed till the completion of the work, much greater elaboration and care should be exercised in compiling the subdivisions and table of contents of the volumes. Thus in Part IV., "Philosophy" (one of the most complicated branches of the literature), the Vedānta school is clearly subdivided in the table of contents; but for the fifty-eight pages devoted to the Nyāya system no such guidance exists, and, worse still, one finds in the text a further confusion (see *errata*) between

letter- and figure-numbering, the first three sections being called *a*, *b*, and *c*, and the fourth suddenly described (p. 611) as "4." This "4" is itself subdivided into smaller sections, called *a*, *b*, *c*, &c. On p. 209 "Vahasanandin" (*a vox nihilis*) is a slip by a Bengali scribe for Rabhasanandin. On p. 797 the identification—due to Prof. Aufrecht—of Anandatirtha, leader of the Dvaita school, with Anandagiri, the glossator of Sankara, is accepted. But has it been proved?

Mr. E. T. Sturdy has given us an interesting little volume in the *Nārada-sītra: an Enquiry into Love* (Longmans & Co.). This is a translation of a short Sanskrit text with an original running commentary in English. Intended doubtless for theosophical students, the work is a good deal above the mark of the books of this kind that we have come across. The "love" in question is the mystic devotion to form of the Deity, often wrongly supposed (as Mr. Sturdy points out) to be a peculiarity of Christianity. The Krishna cult has certainly often been unfairly traduced by "the ignorant, missionaries and others." The compilers of some of the more offensive missionary publications, such, for example, as a wretched account of the 'Vishnu-purāna' recently issued by the Christian Literature Society of Madras, would do well to read this work as a whole, and the strictures just cited in particular. What the book most conspicuously lacks, from the historical point of view, is an account of the material on which it is based. As far as can be gathered from works of reference, no MS. of any book attributed to a Nārada at all similar to the present work exists in any European library. Several native printed editions have appeared, giving a vernacular version, but (as too often) no critical data. What is wanted is a short introductory note—compare Cowell's introduction to his translation of the kindred writer Sāñdilya—stating all that is known of the age and authenticity of the materials used, and their relation to works like the 'Nārada-pañcharātra,' about which Mr. Sturdy's *guru* Vivekananda must surely, as a Bengali, know something.

We have received the third edition of the monumental *Sanskrit Grammar* of the late Prof. W. D. Whitney (Kegan Paul & Co.). It is a reprint of the second, published, however, without the useful cloth binding of the previous issues. It is a melancholy instance of how little is known of the very greatest scholars that an evening contemporary announced the death of W. D. Whitney (*ob.* 1894) as having occurred last month, and this, quaintly enough, just beneath a row of paragraphs giving corrections and (hyper-)criticisms of the *Times* and other morning papers.

#### PATRISTIC LITERATURE.

*Texts and Studies: Contributions to Biblical and Patristic Literature.* Edited by J. Armitage Robinson, B.D.—Vol. IV. No. 3. *The Old Latin and the Itala.* By F. C. Burkitt, M.A. (Cambridge, University Press).—Mr. Burkitt in this work has made a valuable contribution to our knowledge of the old Latin versions of the Scriptures. Throughout the book there are evidences of great care and thorough scholarship. But there is a marked tendency to come to conclusions on insufficient data. Thus he wishes to establish his opinion that a Latin translation of the Book of Daniel from the so-called Septuagint version existed "in the earlier stages of the Latin Church," and he appeals in proof of this to the commentary of Victorinus of Pettau on the Apocalypse. But it is doubtful whether the commentary ascribed to Victorinus was really written by him, and whether, if it be his, it is not largely interpolated. And, even if the commentary were genuine, the quotations to which he appeals are often so unlike the Greek versions either of Theodotion or of the so-called Septuagint that no conclu-

sion can be drawn from them. It is not improbable that Victorinus knew both versions, and all that his quotations imply, if they are his, would be that he knew them or knew what was in them. Mr. Burkitt has evidently laid great store on his position in regard to Augustine's Itala. He quotes the passage in the 'De Doctrina Christiana' in which the Itala is mentioned, and argues that Augustine must have intended by it the translation of Jerome, that is, the Vulgate. But if he did so, it is inexplicable why he did not regularly use it. Mr. Burkitt allows that he used it only for the Gospels, but he cannot adduce more than two or three works of Augustine in which he believes that the text of the Vulgate was quoted. One of these is the 'Contra Felicem'; but in this case the probability is that the quotations from the Vulgate were made by some transcriber. All the MSS. of the tractate belong to a comparatively late date. They seem all to represent one text; and if Mr. Burkitt had printed not merely the text of Zycha, but the various readings of the MSS., the idea would have more easily struck the mind that the transcribers had been consulting the Vulgate. Besides this, Mr. Burkitt makes too wide a generalization. Supposing that the quotations were actually made at the time of the trial from a MS. of the Vulgate, they merely prove that the MS. was used on that one occasion, and the reason of this may have been that it was the one MS. that could be procured at the time most easily. We think, then, that Mr. Burkitt has failed entirely in his effort to identify the Itala of the 'De Doctrina Christiana' with the version of Jerome. But it is much more easy to determine what the Itala was not than what it was, and consequently recourse is had to conjecture. Mr. Burkitt is not the first who has imagined that the Itala was Jerome's version, but scholars have generally rejected the conjecture. Though we think that Mr. Burkitt has been hasty in making inferences, he deserves nevertheless the greatest praise for the thoroughness with which he has carried on his investigations, and his work cannot be overlooked by any student of the Latin versions of Scripture.

*A Select Library of Nicene and Post-Nicene Fathers of the Christian Church.*—Second Series. Vol. X. *St. Ambrose, Select Works and Letters.* (Oxford, Parker & Co.).—This volume of the Post-Nicene Fathers is not up to the usual standard of the series. The explanation may be that the translations have been done in too great haste, and that sufficient care could not be taken within the limited time allowed for editing. The editor, the Rev. H. de Romestin, tells us that not the least of his difficulties "has been the loss in travelling of a considerable portion of the manuscript, the whole of which had to be translated anew." Besides this there seem to have been three translators. "I have availed myself," says the editor, "of the assistance of my son, the Rev. E. de Romestin, of New College, and of the Rev. H. T. F. Duckworth, of Merton College, each of whom took high honours in the Theological School at Oxford." There is no indication how much aid these young men rendered the editor, or whether separate portions were assigned to them for translation; but there is no doubt that there is considerable inequality in the accuracy of the translations of the different treatises. Some of them are fairly well done, but the others show a high degree of carelessness. Thus, if we take the first four chapters of the first book of the treatise 'Concerning Virgins,' the following marks of haste and negligence appear. In section 4 *immaculatus* and *immaculatum* are omitted. In section 5 a whole sentence is omitted, "Natalis est Virginis, integratatem sequamur," and the words "Hanc pueri canant" are translated as if *canant* were indicative, "This word boys chant." In section 8 a sentence is rendered in such a way as to bewilder the reader. The translation

runs thus : "She would not as a bride so hasten to the couch as being a virgin she joyfully went to the place of punishment." The meaning is that she would not have gone to the marriage chamber if she had been a bride with greater joy than she showed when she, a virgin, moved forward to the place of punishment. In section 11 the translation of a sentence based on St. Matthew xxii. 30 is borrowed from our Authorized Version, "They who marry not nor are given in marriage are as the angels in heaven," in spite of *nubent* and *erunt* in the text. But when the same passage occurs a few pages further on the futures are correctly rendered. In section 12 *apparet* is rendered "he appeared," though in the continuation of the sentence "*veneratur est*" is translated "he is to come." Section 16 begins, "Quid de sacris Phrygiis loquar, in quibus impudicata disciplina est, atque utinam sexus fragilioris?" These words are translated, "What shall I say of the Phrygian rites, in which immodesty is the rule, and that, too, of the weaker sex?" The translation is entirely wrong, and contrary to fact and the context. Ambrosius speaks only of male priests, and in the passage quoted he wishes for the honour of men that these priests had not been men, but women. We have not noticed by any means all the faults that might have been found in these four chapters, but we have done enough to show that the translation is not so accurate as it might have been, and what we have said of the first four chapters applies to the whole treatise. The notes exhibit the same carelessness and want of revision. Thus there are notes on Mani in three different places, the third note repeating all that was said in the first and second, and adding to the information conveyed in them, but with no reference to them. A quotation on p. 44 from "Cicero de Finibus" is mutilated beyond recognition. Greek is often inaccurately printed, and the accents and breathings seem sometimes to have been put on at random. An acute accent is placed on the fourth syllable from the end. The grave accent appears on every syllable, no matter what its position is, and does duty sometimes for the rough or soft breathing. The notes are copious on the treatise "De Fide" only, and the translator there indulges in decidedly partisan dogmatism. He seems to have borrowed his information very often from dictationaries. We should infer that he has not devoted much study to the fathers of the fourth century, but done his translation and his notes as a matter of business. An introduction is prefixed to the translations. It is concise and to the point, and is generally accurate. It supplies a list of editions, translations, and authorities which is inadequate. The best life of Ambrosius is omitted altogether, and no notice is taken of the numerous works and tractates on the "De Officiis."

*A Select Library of Nicene and Post-Nicene Fathers of the Christian Church.* — Second Series. Vol. XII. *Leo the Great; Gregory the Great, Part I.* (Oxford, Parker & Co.) — This work consists of two parts. The first is entitled "The Letters and Sermons of Leo the Great, Bishop of Rome, translated, with Introduction, Notes, and Indices, by the Rev. Charles Lett Feltoe, M.A., late Fellow of Clare College, Cambridge"; and the second is entitled "The Book of Pastoral Rule and Selected Epistles of Gregory the Great, Bishop of Rome, translated, with Introduction, Notes, and Indices, by the Rev. James Barmby, D.D., Vicar of Northallerton, Yorkshire." The prolegomena of Mr. Feltoe deal with the life of Leo, the manuscripts, editions, and translations of his works, and authorities and materials. Mr. Feltoe's English when he writes down his own thoughts is peculiar. Thus, in his prefatory note, he says :—

"With one or two exceptions, however, I feel more confident about the letters than about the sermons that the omitted are less important than the

included. I wish I could make even a similar boast about the merits of the translation."

The meaning of the last sentence is not clear, and similar sentences occur in his life of Leo. In that life he is to a large extent dependent on Mr. Gore's "Leo the Great." The correspondence between the two productions is close throughout. This is seen if we take two passages at random, one from the beginning and one from the end of the life :—

*Feltoe.*

"During his early manhood the Pelagian controversy was raging, and it is thought that the acolyte named Leo, whom Augustine mentions in his letters on this subject as employed by Pope Zosimus to carry communications between Rome and the African Church, is the future Pope." But the most important work of all the doubtful ones is a "Sacramentary," which is one of the earliest extant of the Roman Church, and is sometimes held to be Leo's composition or compilation. Many of the collects and prayers which it contains bear a remarkable resemblance to his teaching, and may well have come from his pen : there is indeed good reason for the opinion that the Collect proper, which is a distinct feature of the Western Church, owes its origin to Leo."

Mr. Feltoe does not attempt to conceal his knowledge of Mr. Gore's work, for he quotes it several times, and he probably thinks that he is quite entitled to borrow as he has done, or he may have received permission. The account of the MSS. is quoted from Schoenemann, whose book appeared in 1794. The notice of authorities is not up to date. Alzog might have been omitted, and in his stead Nirschl and Bardenhewer should have been mentioned. And among general authorities Langen's history of the Roman Church should not have been omitted. Mr. Feltoe has executed the translations well. The task, indeed, is not a difficult one, for the Latin is generally smooth. But he has grappled successfully with corrupt or intricate passages, or has pointed out where the words do not make sense. His English in the translation is good, and, indeed, in the version of the sermons rises to eloquence. He occasionally makes slight slips. Thus he translates "Let none be ordained a priest throughout these churches inconsiderately." The Latin for "inconsiderately" is "te inconsulto," where the *te* is emphatic and the point of the exhortation turns upon it. But these slips could easily be corrected with care.

Dr. Barmby devotes his prolegomena to a life of St. Gregory and an account of the circumstances in which he worked. They thus form an excellent introduction to the letters which are afterwards translated. Dr. Barmby is the author of "Gregory the Great" in the "Fathers for English Readers," and has written the article on that Pope for the "Dictionary of Christian Biography," and he sometimes borrows from these ; but, as far as we have noticed, he never once mentions them throughout his prolegomena or his notes, and his introduction is practically a new piece of work. It is well done and shows an intimate and thorough study of the documents. But he has not made himself acquainted with the recent literature on the subject. His translations have not been made from the last edition of the "Registrum" in the "Monumenta Germaniae," and he seems entirely ignorant of the researches of the editors Ewald and Hartmann (published in the *Neues Archiv*) on the chronology and other circumstances of the letters. Dr. Barmby's translations are exceedingly good and accurate, and his notes are valuable. There are more errors of the press than need have been, such as "Giesler," "Concilie Romanum," "privilegiis"; and numbers are incorrectly given, once or twice in dates, and very fre-

quently in citing passages of Scripture. The Psalms are also quoted by the Septuagint numbers without any warning. Dr. Barmby gives no account of editions, MSS., or authorities. Both Mr. Feltoe and Dr. Barmby translate only selections from the letters of their authors. Mr. Feltoe notices the purport of every letter not translated. Dr. Barmby says nothing about those which he has omitted.

*A Dissertation on the Gospel Commentary of S. Ephraem the Syrian, with a Scriptural Index to his Works.* By the Rev. J. H. Hill, D.D. (Edinburgh, Clark). — This is a very satisfactory piece of work. Dr. Hill has translated into English all the portions of Tatian's "Diatessaron" which occur in the commentary of St. Ephraem the Syrian on that book. He has added notes embodying the readings of some of the most important MSS. and ancient translations. He has prefixed a dissertation on St. Ephraem Syrus, and has compiled a Scriptural index to his works. Dr. Hill proceeds on sound principles in his investigations, and he has full knowledge of all that has been written on the subject. He devotes a few pages to the life of St. Ephraem, but in the account of his early days he does not seem to us to have followed the best authorities.

#### OUR LIBRARY TABLE.

A PAPER by Sir Courtenay Ilbert on the comparative legislation of the British Empire has led to the foundation of a Society of Comparative Legislation, which now issues (August) the first number of the first volume of its *Journal*, which is printed for the Society by Messrs. Rivington & Co. What was, and is, really needed is a book on the laws of the British Empire, or of the British Empire and United States, and this book to be followed by an annual summary of the changes introduced by new legislation. The present publication professes to give a review of the legislation of the British Empire in 1895 ; but it is most imperfect, and we are still without even such a view of the legislation of the sixty legislatures of the Empire as can be obtained from the New York State University for the almost as numerous legislatures of the United States. For example, let us take the colony which has produced the ablest group of statesmen, in proportion to the number of her population, of any country in the modern world—Victoria. While we are told that the volume gives the legislation of 1895, the Victorian legislation given ends in January, 1895, and the session of 1895 is excluded. Yet the post comes in every Monday morning, and those who follow Victorian legislation are now considering the remarkable law on factories, workshops, and shops which was discussed in 1895 and has been passed this year. Of the Victorian legislation given the Graduated Income Tax Act is important ; but while a page is given to the Act the reader is not told the one thing which he ought to know, namely, how the difficulty of evasion is dealt with, as it is usually supposed to make an income tax increasing in scale with wealth impossible of application. John Jones owns an estate in Glamorganshire, and John Jones receives an income from a share in a ship sailing from the port of London, as well as interest on debentures paid through a bank. How does the State know that he is the same John Jones? If the rate is uniform, as with us, no matter. If graduated, all depends on this. The Village Settlements Act of South Australia develops a scheme of rural Communism entered upon in 1893, and is of interest.

A PICTURE of the City, and of the money market in particular, as viewed from within, is provided for us by Mr. Frederic Carrel in *The City* (Hutchinson & Co.). It is evidently a picture based on personal experience of the life which has its centre in the Stock Exchange, and the author makes very little effort

to include other interests in his narrative. The quest of gold, the science and art of speculation, the honour and dishonour of the stock-jobber, the cunning of the spider and the hopeless struggles of the fly, make up the whole texture of the story. The characters are swindlers and dupes, with an honest man or so who contrives not to be duped, and a good woman to pair off with the hero. The moral of the book is that this couple shake off the dust of the city—in its sinister sense—from their feet, stripped of their last penny, but determined to seek their bread and cheese and kisses in a more congenial quarter. The narrative may be somewhat pessimistic, but it is shrewd as far as it goes, and is not too matter-of-fact to be interesting.

*Man and his Markets: a Course in Geography*, by Mr. Lionel Lyde, published by Messrs. Macmillan & Co., contains a good many disputable propositions and some errors of fact, such as the statement that in New Zealand the Westport coal-field is helped by being "close to the iron-sand of Taranaki." In telling us that the scent trade of Bulgaria was helped by the presence of the Sultan's harem in the neighbourhood, the author adds that California may become the scent market of the world: "The Golden Gate is not much further from the Mormon paradise of Salt Lake City, than the Golden Horn is from Kazarlik." The suggestion to schoolboys that the Mormon inhabitants of the United States are still polygamists, and likely to be the best customers of the Californian scent growers, is absurdly false. We are told that the cigars of Manilla rival those of Havana, while "Indian tobacco is of inferior quality." This was true a quarter of a century ago. Since then Manilla cigars have declined in quality and Indian vastly improved, and in all British markets the Indian cigar with Java (Sumatra) wrapper has beaten the Manilla out of the field. The sardine is called "a close relation" to the pilchard. The better opinion is that they are the same fish. It is startling to find that the Monmouthshire iron industry was "killed by the substitution of coal for wood in smelting" when we remember the Kennard Brothers' works at Blaenavon, the new ironworks in South Monmouthshire, and the fact that Monmouthshire is full of coal-pits. The cuts are out of date. In that of the Acropolis the prominent object is the "Turkish Tower," long since removed. We should have thought that to spell Batoum, "Batum," and "Ooty," "Utakamand," would lead to mispronunciation on the part of boys.

MR. THEODORE DODD has written a large pamphlet or small volume, *Administrative Reform, Local Government Board*, published by Messrs. H. Henry & Co. It is a fulmination against the Local Government Board in respect of the Poor Law. Mr. Theodore Dodd belongs to the new school of Poor Law reformers, who do not love the poor more than did Prof. Fawcett, who took exactly the opposite view. The shilling a week which a labourer may be made to pay to the parish towards the cost of his poorer relations is not paid "to save the rates," but to keep up a principle the breaking down of which would probably demoralize the country. Mr. Dodd proposes that no man with less than £5. a week in the country or £1. a week in London should be called upon to contribute. This would be to encourage the poor to send all their older people to the workhouse. At present they only send a proportion of them, and there is no greater exhibition of manly virtue in the world than is made in such cases by many of the poor. The following passage is a little unworthy: "The best mode of boarding-out a child is to board it with its own mother. This was done in the case of Moses with distinguished success."

Two prettily printed little American books on connected subjects reach us from Mr. Henry

Altenus, of Philadelphia, of which one, *Why Americans dislike England*, by Mr. George Burton Adams, Professor of History in Yale University, is excellent. The other, entitled *The Origin, Meaning, and Application of the Monroe Doctrine*, by Mr. J. B. McMaster, deals fully with the "origin," but less well with the modern meaning, of "the Monroe doctrine." The author begs a great question when he asserts that Great Britain is trying to take from Venezuela an area as large as Nevada.

THE special correspondent in Egypt of the *Morning Advertiser* and *Glasgow Herald*, Mr. H. F. Wood, publishes, through Messrs. Chapman & Hall, *Egypt under the British*, a brightly written volume of impressions during a visit in 1895–6. The conversations with people of all nations at Cairo and elsewhere are well recorded and fairly rendered.

OF a group of London maps—*The Handy Series* (Philip & Son)—we may express our greatest admiration for the three-shilling map of a circuit of four miles and a half from Charing Cross. It extends roughly from Finsbury Park to Streatham and from Greenwich to Barnes. An index (with references to 23,000 streets, squares, railway stations, cab fares, postal divisions, &c., and a list of the principal exhibitions and places of amusement) is deftly included in the cover, and is a most useful feature. North and South London have their separate maps on the same plan, but are not indexed. A shilling picture map of Central London, giving a bird's-eye view of the existing public buildings and streets from Liverpool Street to Lambeth, is excellent, but the changes about Holborn will necessitate a fresh edition shortly.

WE have on our table *The Monastic Life*, by T. W. Allies (Kegan Paul),—*Six Months in Jerusalem*, by the Rev. C. Biggs (Mowbray),—*Solutions of the Examples in Loney's Plane Trigonometry*, Parts I. and II. (Cambridge, University Press),—*Studies in Classical Philology*, Vol. I. (Arnold),—*Spanish Composition and Idioms*, by Juan Boedo Yáñez (Hirschfeld),—*Passages for Unseen Translation, Latin and Greek*, selected by A. H. Tod and F. D. Longworth (Longmans),—*The Odes of Horace*, Books I.–IV., translated by A. Hamilton Bryce (Bell),—*Historical Sketch of French Literature*, by M. Rosey (Blackie),—*Samson Agonistes*, by J. Milton, edited by T. Page (Moffatt & Paige),—*Coverley Papers from the 'Spectator'*, with an Introduction and Notes by K. Deighton (Macmillan),—*Key to Exercises in 'A Second Book on the Theory of Music'*, by Louisa Gibson (Weekes),—*The Tragedy of Macbeth*, edited by H. C. Notcutt (Blackie),—*Solutions of the Tactical Problems. Examination for Promotion, Captains*, by Capt. H. R. Gall (Kegan Paul),—*Farming Industries of Cape Colony*, by R. Wallace (P. S. King),—*City and Guilds of London Institute: Programme of Technological Examinations, Session 1896–7* (Whittaker & Co.),—*Suggestions in Architectural Design*, prefaced with *Thoughts on Architectural Progress*, by J. Cotton (Batsford),—*The Annals of Toil*, by J. M. Davidson, Part I. (Reeves),—*Chrystal, the Newest of Women*, by an Exponent (Digby & Long),—*A Feast of Stories from Foreign Lands*, by J. F. Cobb (Wells Gardner),—*A Lover in Homespun*, by F. C. Smith (Toronto, Briggs),—*Two Mothers of One*, by Roof Roofer (Digby & Long),—*An Incident in the Career of the Rev. Luke Tremain*, by the Rev. A. Jessopp (S.P.C.K.),—*The Autobiography of a Truth*, by Edna Lyall (Longmans),—*Two on a Tandem*, by C. James (Chapman & Hall),—*A Woman and a Little Dark Man*, by J. Haze (Digby & Long),—*The Modern Reader's Bible: Deuteronomy*, edited by R. G. Moulton (Macmillan),—*Reminiscences of Utterances from the Pulpit of Sidmouth Parish Church*, by H. G. J. Clements, M.A. (Innes),—*Pascal, and other Sermons*, by

the late R. W. Church, D.C.L. (Macmillan),—*The Life of the Blessed Sebastian Valfré*, by Lady Amabel Kerr (Catholic Truth Society),—*Pensées de Joubert*, selected and translated by H. Attwell (G. Allen),—*The Life of the Waiting Soul in the Intermediate State*, by R. E. Sanderson, D.D. (Wells Gardner),—*Pétrarque et Ronsard*, by M. Marius Pieri (Marseilles, Librairie Lafitte),—*Zweiter Jahresbericht des Instituts für Rumänische Sprache zu Leipzig*, edited by Dr. G. Weigand (Leipzig, Barth),—*Recherches sur Divers Services Publics du XVII<sup>e</sup> au XVII<sup>e</sup> Siècle*, by Col. Borrelli de Serres (Paris, Picard),—*Droit de Conquête et Plébiscite*, by J. Heimweh (Paris, Colin),—*Die Aromen, Ethnographisch - philologisch - historische Untersuchungen*, by G. Weigand, Vol. II. (Leipzig, Barth),—*Fürst Alexander I. von Bulgarien, 1879–86*, by A. F. Golowine (Vienna, Fromme),—*Pauvre Sourire*, by G. Guesviller (Paris, Lévy),—*Saggi Critici di Letteratura Straniere*, by C. Segré (Florence, Le Monnier),—*La Vita Italiana nel Seicento: I. Storia* (Milan, Treves). Among New Editions we have *The Faith of Islám*, by the Rev. E. Sell (Kegan Paul),—*The Question of Copyright*, compiled by George H. Putnam (Putnam),—*Daudet's Thirty Years of Paris*, translated by L. Ensor (Dent),—*Extracts for Translation*, selected by R. C. Jebb, H. Jackson, and W. E. Currey (Bell),—*Notes on Registration*, by J. R. Seager (Bemrose),—*A Handy Book on the Law of Private Trading Partnership*, by J. W. Smith (Wilson),—*A Second Book on the Theory of Music*, by Louisa Gibson (Weekes),—*The Ritual of Health*, by H. C. Pattin (Jarrold),—*Fancy Mice*, by an Old Fancier (Gill),—*W. Goethe, les Œuvres expliquées par la Vie, 1749–95*, by A. Mézières, 2 vols. (Hachette).

#### LIST OF NEW BOOKS.

##### ENGLISH.

###### Theology.

Hammond's (J.) *Concerning the Church, a Course of Sermons*, cr. 8vo. 6/- cl.  
Short Household Prayers, by a Lady, 12mo. 2/- cl.  
Tolstoi's (L.) *The Gospel in Brief*, cr. 8vo. 2/- cl.  
Whatton's (A. B. W.) *Doctrine and Duty, Sundry Sermons*, cr. 8vo. 3/- cl.

###### Fine Art and Archaeology.

Ford's (T. A. V.) *Systematic Course of Geometrical Drawing*, cr. 8vo. 3/- cl.  
Parker's (C. A.) *The Ancient Crosses at Gosforth*, 8vo. 4/- cl.  
Phil May's *Gutter Snipe*, 50 Original Sketches in Pen and Ink, 4to. 6/- net, cl.

###### Poetry.

Burns's (R.) *Poetical Works, with Notes, &c.*, edited by J. L. Robertson, cr. 8vo. 3/- cl. (Oxford Edition.)  
Byron's (Lord) *Poetical Works, Complete Edition*, cr. 8vo. 3/- cl. (Oxford Edition.)  
Crane's (S.) *The Black Riders, and other Lines*, 12mo. 3/- net.  
Morgan's (Rev. J.) *A Trip to Fairyland*, with other Poetical Pieces, cr. 8vo. 5/- cl.  
Murray's (C.) *Eon the Good, and other Poems*, cr. 8vo. 2/- cl.

###### Music.

Arditi's (L.) *My Reminiscences*, edited by the Baroness von Zedlitz, 8vo. 12/- cl.  
Hipkins's (A. J.) *Description and History of the Pianoforte*, 8vo. 2/- cl.

###### Bibliography.

Scott's (T.) *Book Sales of 1895*, royal 16mo. 12/- net, cl.

###### History and Biography.

Bedford (W. K. R.) and others' *Annals of the Free Foresters* from 1856, illustrated, 8vo. 21/- net, cl.  
Davy, Humphry, *Poet and Philosopher*, by T. E. Thorpe, cr. 8vo. 3/- cl.  
Dictionary of National Biography, Vol. 45, royal 8vo. 15/- cl.  
Pearman's (Rev. M. T.) *A History of the Manor of Bensington*, 8vo. 7/- cl.

###### Geography and Travel.

Baker's (W. G.) *Descriptive Geographical Manuals: No. 5, The World*, cr. 8vo. 2/- cl.  
Barkly's (F. A.) *Among Boers and Basutos*, cr. 8vo. 3/- cl.

###### Philology.

Sandy's (J. E.) *First Greek Reader and Writer*, cr. 8vo. 2/- cl.  
Science.

Fleischmann's (W.) *The Book of the Dairy*, 8vo. 10/- cl.  
Galloway's (W. B.) *The Testimony of Science to the Deluge*, cr. 8vo. 10/- cl.

Morley's (W. A.) *Entomological Notes for the Young Collector*, 12mo. 2/- swd.  
Roth's (H. L.) *The Natives of Sarawak and British North Borneo*, 2 vols, royal 8vo. 50/- net.

###### General Literature.

Byng's (L.) *Daisies of the Dawn*, cr. 8vo. 2/- cl.

Charitable Ten Thousand, 1896, cr. 8vo. 2/- net, cl.

Clare's (F.) *In a Sea-Bird's Nest, a Series of Stories, some Allegorical*, cr. 8vo. 3/- cl.

Corelli's (M.) *The Murder of Delicia*, cr. 8vo. 5/- cl.

Crane's (S.) *Maggie, a Child of the Streets*, 12mo. 2/- cl.

Davidson's (J.) *The Pilgrimage of Strong-soul, and other Stories*, cr. 8vo. 3/- cl.

English Essays, with Introduction by J. H. Lobban, 3/6 cl. Farjeon's (E. L.) *The Betrayal of John Fordham*, cr. 8vo. 6/- Fletcher's (J. S.) *At the Gate of the Fold, a Country Tale*, cr. 8vo. 3/- cl. Half-Hours on the Quarterdeck : *The Spanish Armada to Sir C. Shovel*, illustrated, cr. 8vo. 2/- cl. Harle's (B.) *Devil! Ford, Snowbound at Hagle's, Millionaire of Rough and Ready*, cr. 8vo. 3/- cl. Hobert's (Rev. S.) *Whispers of Truth from the Stars*, 2/- cl. Hungerford's (Mrs.) *A Lonely Girl*, cr. 8vo. 6/- cl. Jay's (Rev. J. O.) *A Story of Shoreditch*, cr. 8vo. 2/- cl. Meggendorfer's *Transformation Scenes*, folio, 5/- bds. Poulton's (N.) *Moses Grimshaw, a Story of Lancashire Life*, cr. 8vo. 5/- cl. Salwey's (R. E.) *The One Alternative*, 2 vols. cr. 8vo. 12/- cl. Ward's (Mrs. H.) *Sir George Tressady*, cr. 8vo. 6/- cl.

## FOREIGN.

## Theology.

Bonus (A.) : *Collatio Codicis Lewisianni Rescripti Evangeliorum Sacrorum Syriacorum cum Codice Curetoniano*, 8vo. 50/- Kleffner (A. I.) : *Porphyrius, der Neuplatoniker u. Christenfeind*, 1m. 60. Theologischer Jahresbericht, hrsg. v. H. Holtzmann: Vol. 15, Part 2, Historische Theologie, 7m.

## Fine Art and Archaeology.

Attischen Grabreliefs, Die, brsg. v. Alex. Conze, Part 8, 60m. Cichorius (C.) : *Die Reliefs der Traianssäule*, Vol. 1, 5im.

## Drama.

Schneider (L.) : *Sous la Lance*, 3fr. 50.

## History and Biography.

Asbach (J.) : *Römischen Kaiserium u. Verfassung bis auf Trajan*, 4m. 40.

## Philology.

Caland (W.) : *Die altdänischen Todten- u. Bestattungsgebräuche*, 4m. 50.

Körting (G.) : *Neugriechisch u. Romanisch*, 4m.

Vollmöller (K.) : *U. Plan u. Einrichtung des romanischen Jahresberichts*, 3m.

## Science.

Roule (L.) : *L'Embryologie Comparée*, 32fr.

## General Literature.

Bentzon (T.) : *Un Divorce*, 3fr. 50.

Dolques (M.) : *La Compagnie du Drapeau*, 3fr. 50.

Lévi (É.) : *Le Catéchisme de la Paix*, 4fr.

Hubusson (H.) : *Vaine Rencontre*, 3fr. 50.

Samat (J. B.) : *Chasses de Provence*, 3fr. 50.

Tenarg (P.) : *Premières Amours*, 3fr. 50.

Thiaudière (R.) : *Un Colloque de Rois*, 0fr. 50.

Villiers de l'Isle-Adam : *Elen*, 5fr.

Zola (É.) : *Madame Neigeon*, 1fr.

## NEW COLLEGE GARDENS, OXFORD.

ON this old lawn, where lost hours pass  
Across the shadows dark with dew,  
Where autumn on the thick sweet grass  
Has laid a weary leaf or two,  
When the young morning, keenly sweet,  
Breathes secrets to the silent air,  
Happy is he whose lingering feet  
May wander lonely there.

The enchantment of the dreaming limes,  
The magic of the quiet hours,  
Breathe unheard tales of other times,  
And other destinies than ours;  
The feet that long ago walked here  
Still, noiseless, walk beside our feet,  
Poor ghosts, who found this garden dear,  
And found the morning sweet.

Age weeps that it no more may hold  
The heart-ache that youth clasps so close,  
Pain finely shaped in pleasure's mould,  
A thorn deep hidden in a rose.  
Here is the immortal thorny rose  
That may in no new garden grow—  
Its root is in the hearts of those  
Who walked here long ago!

E. NESBIT.

## A BIBLIOGRAPHY OF THE WRITINGS OF ROBERT BROWNING.

(Continued from the *Athenæum*, October 27, 1894.)

## PART I.—EDITIONES PRINCIPES.

(29.)

[Prose Life of Strafford : 1892.]

Robert Browning's | Prose | Life of Strafford, | with an Introduction | by C. H. Firth, M.A., Oxon., | and | Forewords | by F. J. Furnivall, M.A., Hon. Dr. Phil. | Publisht for | The Browning Society | By Kegan Paul, Trench, Trübner & Co. | London. 1892.

Collation :—Crown octavo, pp. lxxvi+319 : consisting of Half-title (with blank reverse), pp. i-ii ; Title-page, as above (with imprint "Richard Clay & Sons, Limited | London and Bungay" upon the centre of the reverse), pp. iii-iv ; Forewords by F. J. Furnivall, pp. v-xii ; Introduction by C. H.

Firth, pp. xiii-lxxvi ; Text, pp. 1-278 : Appendices, pp. 279-303 ; and Index, pp. 304-319. There are headlines throughout. The imprint is repeated upon the reverse of the last page.

Issued in cloth boards, lettered across the back, uniform with the seventeen-volume edition of Robert Browning's 'Works.' The published price was 7s. 6d. Five hundred copies were printed.

Two hundred and fifty large hand-made paper copies were also printed in demy octavo, and bound in straw-coloured buckram, with white paper back-label, uniform with the large-paper copies of the seventeen-volume edition of the 'Works.' The price of these was 12s. 6d. net. The book was issued simultaneously in America by Messrs. Estes & Lauriat, of Boston.

The above 'Life of Strafford,' only in 1892 first attributed to Robert Browning, was originally published in 1836 as the work of John Forster in a volume of 'Lives of Eminent British Statesmen' in Lardner's 'Cabinet Cyclopædia.' Dr. Furnivall's reasons for fathering the work upon Browning are set forth at length in his clever 'Forewords.' His arguments, however, are far from being absolutely convincing, though the following passage is, as evidence, sufficiently direct :—

"Three times during his life did Browning speak to me about his prose 'Life of Strafford.' The first time he said only—in the course of chat—that very few people had any idea of how much he had helped John Forster in it. The second time he told me at length that one day he went to see Forster and found him very ill, and anxious about the 'Life of Strafford,' which he had promised to write at once, to complete a volume of 'Lives of Eminent British Statesmen' for Lardner's 'Cabinet Cyclopædia.' Forster had finished the 'Life of Eliot'—the first in the volume—and had just begun that of Strafford, for which he had made full collections and extracts : but illness had come on, he couldn't work, the book ought to be completed forthwith, as it was due in the serial issue of volumes ; what was he to do ? 'Oh,' said Browning, 'don't trouble about it. I'll take your papers and do it for you.' Forster thanked his young friend heartily, Browning put the Strafford papers under his arm, walked off, worked hard, finished the 'Life,' and it came out to time in 1836, to Forster's great relief, and past under his name. A third time—in the spring of 1889, I think, almost the last time I saw Browning—he began to tell me how he had written almost all Forster's 'Life of Strafford' ; but I stopped him by saying that he'd told me before, and we went on to chat of something else.

"At the first and second times, I had the 'Eminent British Statesmen' on my shelves, and once thought of reading the 'Life of Strafford' and asking the poet to point out his large share of it to me. But life in London is such a hurry that anything which gets into a busy man's head is driven out by another thing within the next half-hour. Later, my 'Statesmen' volumes went to one of the Free Libraries that appealed to me for books, and I never looked at the 'Life of Strafford' till after Browning's death. Then Prof. S. R. Gardiner one day in the British Museum renewed our talk of some years before about this 'Life.' I took it off the shelves, read the last paragraph and felt—as every other Browning student will feel—that I could swear it was Browning's."

On the other hand, it is only fair to state that the surviving relatives of both Browning and Forster are firm in their assertions that the 'Life' was the work of the biographer, and not that of the poet. But perhaps it is best to print without further comment the two following letters, which sufficiently introduce and explain themselves :—

Palace-Gate House, Kensington, W., July 30th, 1894.

DEAR SIR.—An announcement that you are preparing a Bibliography of Mr. Browning's Works must be my plea for troubling you with this note. It has reference to the extraordinary claim which has been set up by Dr. Furnivall for Mr. Browning's authorship of nearly the whole of my husband's 'Life of Strafford.' Against this claim, so distressing to me, I make the most emphatic protest. I enclose you a copy of a letter from Mr. Browning's son on the subject, and also add an extract from a subsequent letter to my niece, in which he says : "Mrs. Forster is most welcome to make what use she likes of the whole of mine dated Feb. 27th, 1893."

Mr. Browning's own acknowledgment to his friend Mr. Forster is to be found in the first edition of his tragedy of 'Strafford.' I also take leave to forward you a copy of the letter Mr. Charles Kent sent to the *Times* after Dr. Furnivall brought out the book in 1892, which may have escaped your notice.

I am, dear Sir,

Yours faithfully,

ELIZA ANN FORSTER.

T. J. Wise, Esq.

Palazzo Rezzonico, Venice, February 27th, 1893.

MY DEAR MRS. FORSTER.—Your kind letter reached me after some little delay, or I would have written to thank you sooner.

Let me say at once that I have long ceased having anything to do with Dr. Furnivall, nor have I seen his book ; but I presume, and gather from what you write, that he has been claiming the authorship of Mr. Forster's 'Life of Strafford' for my father—in which case he has done this in spite of all I could do to prevent him, and in opposition to my earnest desire, expressed soon after my father's death. It is a fact that my father assisted Mr. Forster, who was more or less incapacitated from working by indisposition and domestic anxiety—I believe his father was ill—but I need not say that *that* would not justify any claim of authorship ! No letters of Mr. Forster could be found throwing any light on the matter, and the only ones in my possession are of a later date. These, of course, I will lend you with great pleasure when I return to Venice.

I am indeed sorry that you have been pained in this way. My father would, I am sure, have been indignant at such proceeding, and I, as I have said, opposed it to my utmost when the subject was brought up by Dr. Furnivall. I am much obliged for the copy of my father's letter which you kindly send me, although I needed no reminding of the friendship between him and Mr. Forster. My aunt, who is with me, asks to be affectionately remembered.

Believe me, my dear Mrs. Forster, always and with warmest regard,

Yours very sincerely,

R. BARRETT BROWNING.

I am writing from Asolo.

But the weightiest argument against Mr. Browning's assumed authorship of the prose 'Life of Strafford' is probably the second paragraph of the preface to the first edition (published in 1837) of his own historical tragedy :—

"The portraits are, I think, faithful ; and I am fortunate in being able, in proof of this, to refer to the subtle and eloquent exposition of the characters of Eliot and Strafford, in the 'Lives of Eminent British Statesmen' now in course of publication in Lardner's 'Cyclopædia,' by a writer whom I am proud to call my friend ; and whose biographies of Hampden, Pym, and Vane will, I am sure, fitly illustrate the present year—the Second Centenary of the Trial concerning Ship-Money. My Carlisle, however, is purely imaginary : I at first sketched her singular likeness roughly in, as suggested by Matthew and the memoir-writers—but it was too artificial, and the substituted outline is exclusively from Voiture and Waller."

It is difficult to believe that Mr. Browning would have referred to the 'Life' as "subtle and eloquent" had the major portion of the work in question been the product of his own pen.

THOMAS J. WISE.

## THE LIBRARY ASSOCIATION AT BUXTON.

II.

THE meeting was resumed on Wednesday morning, September 2nd, when Mr. H. W. Fovargue, Town Clerk of Eastbourne and honorary solicitor to the Association, discoursed on 'Library Law.' Mr. Fovargue pointed out that the amending Bill, now in Sir John Lubbock's hands, would exempt library authorities and their officials from all liability for any libel contained in any books on their shelves, unless they wilfully persisted in circulating the book after notice and commencement of an action. A case should be fought or a clause introduced into the Bill with a view of bringing libraries as well as literary and scientific institutions within the Act of 1843, so as to obtain exemption from local rates. The library authority was entitled to the full rate without any deduction for collecting, except when the rate was levied separately. As regards the suggested removal of the rate limit, the Bill did not propose any alteration, and Mr. Fovargue suggested, in the interests of districts desirous of adopting the Acts, that no such proposal should be introduced. Another amendment was a provision that where a council failed to adopt the Acts after requisition the question should be submitted to the voters, and the poll should in all cases be taken by ballot, and not by means of voting papers distributed from house to house. A long discussion followed, and the inadequacy of the penny rate was strongly urged.

In a paper 'On the Provision of Village

Libraries by County Councils,' Mr. W. R. Credland (Manchester) said that the penny rate hindered more than it helped. Had this restriction never been imposed, scarcely any town or district in the kingdom would, by this time, have been without its public library, and the present number of three hundred rate-supported libraries would have been increased. Rural life in country districts should be brightened by reading-rooms and an ample supply of good books. The clause in the Local Government Act, 1894, enabling parish councils to adopt the Acts remained inoperative. What a parish council or district council could not do by itself might be achieved by combination. The best unit would be the county council; but, unfortunately, these authorities were not empowered to adopt the Acts. In the course of the discussion which followed, Mr. J. J. Ogle (Bootle) gave details respecting three villages in Scotland which had adopted the Acts. It was not sufficiently known that a reading-room only might be established, without a library. Alderman Frank Debenham (London County Council) thought that the initiative should be left to the villages. Mr. C. Madeley (Warrington Museum) was also of opinion that local endeavour would be more likely to obtain assistance than any general county-council scheme. The Duchess of Rutland, who with the Duke was present during the reading of the paper, said that she placed great reliance on the working men and villagers themselves. Once get them interested in the library, and there was no doubt of success. In order to spread a desire for books and a taste for reading in rural parishes individual effort was absolutely necessary. Good books could now be purchased for very little money. It would be well if some system of exchange of books among village libraries could be devised, in order to introduce a greater variety of literature.

Mr. T. W. Lyster (National Library of Ireland) delivered 'Some Observations on the Dewey Classification and Notation,' and explained the advantages of the system elaborated by Mr. Melvil Dewey, of the State Library, Albany, New York, which consists of ten main divisions, each divided into ten, and these still further subdivided into tens. By the use of decimal numbering these sections are further divided into sub-sections to any degree of minuteness which may be desired. This gave rise to a lively discussion. A more rigorous follower of Mr. Dewey, Mr. W. E. Hoyle (Manchester Museum), criticized certain improvements suggested by Mr. Lyster. The Rev. W. H. Milman explained the decimal system tempered by Brunet which he had found convenient to adopt at Sion College. Mr. C. Welch said that he used the Dewey system in classifying the London Collection at the Guildhall. Mr. C. Madeley, Mr. J. B. Bailey (Royal College of Surgeons), and Mr. H. R. Tedder (Atheneum Club) pointed out some defects of the system. Even the defenders of the Dewey classification admitted its philistinism in certain departments—for instance, those of philology and literature.

Mr. Stanley Jast (Peterborough) read a paper on 'The Revival of the Class List,' in which he dealt with its advantages over the alphabetical catalogue arranged under authors' names.

'The Free Library Movement in the Staffordshire Potteries and in Newcastle-under-Lyme' was discussed in a paper by Mr. A. J. Caddie Stoke-on-Trent).

At a special evening sitting the report of the Council and the accounts were adopted.

On Thursday, September 3rd, Mr. F. T. Barrett (Mitchell Library, Glasgow) opened a debate on 'The Selection of Books for a Reference Library.' Mr. Butler Wood (Bradford) and Mr. R. K. Dent (Aston Manor) followed. Mr. J. Y. W. Mac Alister and Mr. H. R. Tedder deprecated the system of asking booksellers to supply new books at a ruinous dis-

count. The library committee which paid its bookseller a fair price secured the valuable assistance in selection of an unpaid expert. The importance of having in every reference library a reference librarian well acquainted with the contents of the books under his charge was insisted upon. Mr. E. Howarth (Sheffield), Secretary of the Museums' Association, brought forward a motion with respect to the distribution of Government publications. A more liberal policy might be followed with advantage to the public. He was directed to ask the Library Association to join the Museums' Association in asking that the publications of the Geological Survey and the maps of the Ordnance Survey of each district might be presented to the local museum and library. A resolution was unanimously passed that joint action should be taken.

The President announced the receipt of a telegram from the American Library Association, then in session, offering greetings and accepting the invitation to the International Conference in July, 1897. A cordial reply was cabled to the Association at Cleveland. The proceedings terminated with a hearty vote of thanks to the President. The annual dinner of the Association took place in the evening.

Thus ended one of the most successful gatherings yet organized by the Library Association. The Buxton conference was well attended, the business details were well carried out, the papers useful and interesting, and the discussions spirited and practical. All the local arrangements were looked after by Mr. W. Crowther (Derby) and Mr. J. P. Briscoe (Nottingham). A party of 150 paid a visit on Friday to Chatsworth. Later in the day they went to Haddon Hall, the ancient and famous seat of the Vernons and Mannerses, where they were received and hospitably entertained by the Duke and Duchess of Rutland.

#### WHERE WAS DISPARCUM?

MAY I suggest that analysis of "Deuso," the name of the leader who cut off the Saxons when they invaded the country of the Franks in 372, might shed some light upon that side of this interesting question which is connected with the location of Thuringia? If "Deuso" were High German, its Old English representative would be *þeos*. In forming the patronymic the diphthong would be infected, and *s* would become *r*. Now "þyring-" does occur in the 'Traveller's Song.' It can, however, only equal "Düring-" of the German Sagas if *Dür* is the infection of *Där* for *Diur*. This condensation of *iū* into *ā* is not an irregular one, and, as Grimm was of opinion that *ā* did not begin to be infected before the eleventh century, there was plenty of time for it to become universal. It is difficult to understand how "Toring—"—which occurs in the eighth century tract given by Müllenhoff ('Tacitus,' p. 163)—can represent either "þyring-" of the 'Traveller's Song' or "Düring-" of the German Sagas. The "Turing-" of Nennius in the next century is less open to objection.

A.

#### THE COMING PUBLISHING SEASON.

AMONG the books in active preparation at the Clarendon Press may be mentioned the following:—In Theology: Part I. Fasc. V. of the edition of the New Testament by the Bishop of Salisbury and the Rev. H. J. White,—'A Concordance to the Septuagint,' by the late Edwin Hatch and H. A. Redpath, Part VI,—'The Peshitto Version of the Gospels,' edited by G. H. Gwilliam, Part I,—'The Memphitic Version of the New Testament,' edited by G. Horner,—'Samaritan Liturgies,' edited by A. E. Cowley,—'A Critical Dissertation on the Athanasian Creed,' by G. D. W. Omanney,—'Latin Versions of the Canons of the Greek Councils of the Fourth and Fifth Centuries,' by C. H. Turner,—'Sancti Irenei Novum Testamentum,' edited by W. Sanday,—'Legenda

Anglie,' edited by C. Horstmann, 2 vols.—and 'Old Testament History for Schools,' by T. H. Stokoe: Part III., 'The Disruption to the Return from Captivity.' In Greek and Latin: 'The Politics of Aristotle,' edited by W. L. Newman, Vols. III. and IV. (completing the work),—'Sources for Greek History between the Persian and Peloponnesian Wars,' edited by G. F. Hill,—'The Tragic Drama of the Greeks,' by A. E. Haigh,—'Horace,' a miniature text, edited by E. C. Wickham,—and Ovid, 'Heroides,' edited by Arthur Palmer. In Oriental Literature: 'Thesaurus Syriacus,' editid R. Payne Smith, Fasc. X.,—'An Abridged Syriac Lexicon,' by J. Payne Smith (Mrs. Margoliouth), Part II.,—'A Hebrew and English Lexicon of the Old Testament,' based on Gesenius as translated by E. Robinson, edited by Francis Brown, S. R. Driver, and C. A. Briggs, Part VI.,—Gesenius's 'Hebrew Grammar,' translated from the twenty-sixth German edition by A. E. Cowley,—'A Catalogue of the Turkish, Hindustani, and Pushtu MSS. in the Bodleian Library,' by H. Ethé, Part II.,—'A Catalogue of the Armenian MSS. in the Bodleian Library,' by S. Baronian,—and 'A Record of the Buddhist Practices in India and the Malay Archipelago' (A.D. 671-695), by I-Tsing, translated and edited by J. Takakusu. In General Literature and Modern Languages: 'Studies in Dante,' by E. Moore: Series I., 'Scripture and Classical Authors in Dante,'—'Johnsoniana,' edited by G. Birkbeck Hill, 2 vols.,—'A Summary Catalogue of Bodleian MSS.,' by F. Madan, Vol. IV.,—'Higher Gymnastics,' by W. Maclarens,—and 'Cervantes, 'Sancho Panza in Barataria,' edited by C. Bévenot. In Art and Archaeology: 'A Catalogue of the Fortnum Collection in the Ashmolean Museum,' by C. Drury E. Fortnum,—'A Handbook of Anatomy for Art Students,' by Arthur Thomson, illustrated,—'The Church of S. Mary the Virgin, Oxford,' by T. G. Jackson, illustrated,—'A Local History of Phrygia,' Part II., by W. M. Ramsay,—'Ætolia,' by W. J. Woodhouse,—'Cults of the Greek States,' by L. R. Farnell, Vol. III. (completing the work),—and 'A Catalogue of the Antiquities in the Cyprus Museum,' by J. L. Myres. In History, Geography, Biography, Law, &c.: 'History of the New World called America,' by E. J. Payne, Vol. II.,—'Selections from the Whiteford Papers,' edited by W. A. S. Hewins,—'The Landnáma-Bóc,' edited by the late G. Vigfússon and F. York Powell,—'History of Agriculture and Prices,' by the late J. E. Thorold Rogers, Vols. VII. and VIII.,—'Adam Smith's Glasgow Lectures on Jurisprudence,' edited from MS. notes by E. Cannan,—and 'Catalogue of the Rawlinson MSS. (D) in the Bodleian Library,' by W. D. Macray, Part II. In English Language and Literature: 'Bosworth's Anglo-Saxon Dictionary,' Part IV., Section 2, edited by T. N. Toomer,—'A Short Anglo-Saxon Dictionary,' by Henry Sweet,—'A New English Dictionary,' further portions of D, edited by J. A. H. Murray, and of F, edited by H. Bradley,—and 'Works attributed to Chaucer,' edited by W. W. Skeat. In Physical Science and Philosophy: 'Practical Work in Light' and 'Practical Work in Sound,' by W. G. Woolcombe,—'The "Opus Majus" of Roger Bacon,' edited by J. H. Bridges, 2 vols.,—and 'British Moralists of the Eighteenth Century,' edited by L. A. Selby-Bigge, 2 vols. In the series of "Sacred Books of the East": Vol. XLII., 'Hymns of the Atharva-Veda,' translated by M. Bloomfield; Vol. XLIII., 'The Satapatha-Brahmana,' translated by J. Eggeling, Part III.; and Vol. XLVI., 'Vedic Hymns,' translated by F. Max Müller and H. Oldenberg, Part II. In the series of "Anecdota Oxoniensia": Firdausi's 'Yusuf and Zalikhâ,' edited by H. Ethé; 'Kâvya Satapatha-Brahmana,' edited by J. Eggeling; 'The Mantrapâtha,' edited by M. Winteritz; 'The Letters of Abu l'Ala El Ma'arri,' edited by

D. S. Margoliouth; Bale's 'Index Britannicus Scriptorum,' edited by R. L. Poole; and 'Old-English Glosses,' edited by A. S. Napier.

Messrs. J. M. Dent & Co.'s autumn announcements include Walton's 'Complete Angler,' edited by Mr. Andrew Lang, and illustrated by Mr. E. J. Sullivan,—'The Flame Flower, and other Stories,' written and illustrated by Mr. J. F. Sullivan,—'The Zankiwank and the Bletherwitch,' an original fantastic fairy extravaganza, by Mr. S. J. Adair Fitz-Gerald, illustrated by Mr. Arthur Rackham,—'Snow White and Rose Red, and other Plays for Children,' by Mrs. Clara Ryland, illustrated by Mrs. H. I. Adams,—'Burma and the Burmese,' by Mrs. Ernest Hart, illustrated,—'Songs of Love and Death,' by Miss Margaret Armour, illustrated by Mr. W. B. Macdougall,—'The Wheels of Chance,' by Mr. H. G. Wells, illustrated by Mr. J. Ayton Symington,—'Belial's Burdens'; or, Down with the McWhings,' written and illustrated by Mr. J. F. Sullivan,—'Kate Greenaway's Almanac and Diary,'—'The Lyric Poems of Herrick,' edited by Mr. Ernest Rhys,—further volumes of Prof. Saintsbury's edition of Balzac: 'Beatrix,' 'A Harlot's Progress,' 'The Peasantry,' 'A Woman of Thirty,'—Alphonse Daudet's 'Jack' and 'Robert Helmont,'—'Man: a Series of Short Story Sketches,' by Mr. L. Quiller Couch,—'Amos Judd,' by Mr. J. A. Mitchell,—'Mistress Spitfire: a Story of Civil War,' by Mr. J. S. Fletcher,—the completion of the edition of Marryat's novels (22 vols. in all) and of the 'Riverside Edition' of the works of John Burroughs,—'The Bookworm's Birthday Book,'—'The Master Beggars,' by Mr. L. Cope Cornford,—'Summer in Arcady,' by Mr. James L. Allen,—'Carmen,' by Prosper Mérimée, translated and illustrated by Mr. Edmund H. Garrett, with a memoir by Louise Imogen Guiney,—'Ethics of the Surface': No. I, 'The Rudeness of the Honourable Mr. Leatherhead,' by Mr. Gordon Seymour (Dr. C. Waldstein),—and 'Quo Vadis? a Narrative of Rome in the Time of Nero,' by Henryk Sienkiewicz, translated from the Polish by Mr. Jeremiah Curtin.

Messrs. Innes & Co. will produce: 'The History of the Coldstream Guards from 1815 to 1885,' by Lieut.-Col. Ross of Bladensburg, with coloured plates, drawings, and maps; by Lieut. Nevile R. Wilkinson,—'Battles and Battle-fields in England,' by C. R. B. Barrett, with an introduction by H. D. Traill, illustrated by the author,—'Among Pagodas and Fair Ladies,' an account of a tour through Burma, by Gwen-dolen Trench Gascoigne,—'The Law of War,' a study of the legal obligations and conditions applying to belligerents or neutrals, by J. S. Risley,—a new edition of 'Lucknow and Oude in the Mutiny,' by Lieut.-General McLeod Innes,—'The Lute of Apollo,' an essay on music, by Clifford Harrison,—'The Saga of the Sea Swallow,' by Maidie Dickson, illustrated by J. D. Batten and Hilda Fairbairn,—'Songs of a Session,' a volume of political verse, by Mostyn T. Pigott,—'Verses Suggested and Original,' by E. H. Lacon Watson,—and 'The Isthmian Library,' a series dealing with field sports and athletics, edited by Max Pemberton, and illustrated, of which the first three volumes will be 'Rugby Football,' edited by B. Fletcher Robinson; 'Ice Sports,' by M. S. Monier Williams, T. A. Cook, W. A. Smith, &c.; and 'The Complete Cyclist,' by A. C. Pemberton. Their new novels will be 'Limitations,' by E. F. Benson,—'The Lower Life,' by Francis Gribble,—'Lying Prophets,' by Eden Phillpotts,—'Tomalyn's Quest,' by G. B. Burgin,—'The Changeling of Brandlesome,' by Roma White,—'Leeway,' by Howard Kerr,—'The Mystery of Elias G. Roebuck,' by W. L. Alden,—'Ravenstone,' by C. R. Coleridge and Helen Shipton,—'The Wisdom of the Simple,' by Nellie K. Blissett,—and 'The Sport of the Gods,' by Esther Miller.

Mr. David Nutt announces, among children's

and illustrated gift-books, 'The Book of Wonder Voyages,' retold, with introduction and notes, by Joseph Jacobs, illustrated by J. D. Batten,—'Butter Scotia; or, a Cheap Trip to Fairy-land,' by Judge Edward Abbott Parry, illustrations by Archie MacGregor,—'Australian Legendary Tales,' retold in English by Mrs. K. Langloh Parker, with introduction by Andrew Lang,—'Maori Legends,' retold by Kate McCosh Clarke, illustrations by Robert Atkinson,—'Fairy Tales from the Isle of Rügen,' told from oral tradition by Ernst Moritz Arndt in 1817, and translated by Anna Dabis,—'Don Quixote de La Mancha,' primera edición, corregida con notas y una introducción por Jaime Fitzmaurice Kelly y Juan Ormsby, 2 vols.,—in the 'Tudor Translation Series,' Danett's 'Philip of Comines' (first published in 1599), edited by Charles Whibley,—Francis Osborn's 'Advice to a Son, or Directions for your Better Conduct through the Various and Most Important Encounters of this Life,' reprinted, with an introduction and notes, by Judge Edward Abbott Parry,—'Ancient Towers and Doorways,' being pictorial representations and restorations of masonry relating to Celtic and Norman ecclesiology in Scotland, plates from drawings by the late Alexander Gately, letterpress by Andrew Taylor,—'The Voyages made by the Sieur D. B. to the Isles Dauphiné or Madagascar, and Bourbon or Mascarene, in the Years 1669, 1670, 1671, and 1672,' translated and edited by Capt. Pasfield Oliver, with maps and figures,—'True Stories of Life in Modern China,' by T. Watters,—in 'The Northern Library,' 'The Story of Thron of Gate and the Men of the Færeys (the Færeyng Saga),' translated by Prof. F. York Powell, with introduction and notes,—in 'The Grimm Library,' 'The Legend of Perseus,' by Edwin Sidney Hartland, third and concluding volume, with index and bibliography,—'The Book of Genesis,' the Hebrew text, printed in colours, exhibiting the composite structure of the book, by the Rev. J. C. Ball,—'The Lives of the Troubadours,' translated from the mediaeval Provençal by Ida Farnell,—'The Celtic Church in Wales,' by J. Willis Bund,—'Greek Lyric Poets,' translated into English prose by Francis Brooks,—in 'The Dictionary of British Folk-lore': 'The Traditional Games of England, Ireland, and Scotland,' collected by Alice Bertha Gomme, Vol. II., N-Z.,—'Greek Folk-Poetry,' translations by Lucy M. J. Garnett: Vol. II., 'Folk-Prose,'—and 'The Night of the Gods,' by John O'Neill, Vol. II.

Messrs. Hodder & Stoughton's announcements include the following: 'Margaret Ogilvy,' by Mr. J. M. Barrie,—'Kate Carnegie and Those Ministers,' by Ian Maclaren,—an édition de luxe of 'Beside the Bonnie Brier Bush,' with twelve etchings by Mr. W. Hole, R.S.A.,—'The Land o' the Leal,' by Mr. David Lyall,—'Charlotte Brontë and her Circle,' by Clement K. Shorter, illustrated,—'The Miller's Niece and some Distant Connexions,' by Mr. H. W. Lucy,—'The Story of Hannah,' by Mr. W. J. Dawson,—'The Lady Eccles: an Autobiography,' by Dr. George Matheson,—'Beginnings of Life in the Dawn of Geological Time,' by Sir J. W. Dawson,—'Mary, Queen of Scots,' by Mr. D. Hay Fleming,—'The Land of the Monuments: Notes of Egyptian Travel,' by Mr. Joseph Pollard, with introductory chapter by the Rev. Dr. Wright,—'The Personal Life of Queen Victoria,' by Mrs. Tooley, illustrated,—and Mr. D. C. Bell's 'Reader's Shakespeare: the Tragedies and Romantic Plays.' The firm will also issue the following theological and religious works: 'The Expositor's Greek Testament,' edited by the Rev. W. Robertson Nicoll, the first volume containing 'The Gospels,' by Profs. A. B. Bruce and Marcus Dods,—'The Cure of Souls, being the Yale Lecture for 1896,' by John Watson,—'With Open Face; or, Jesus Mirrored in

Matthew, Mark, and Luke,' by A. Balmain Bruce,—'The Cross in Modern Life,' by the Rev. J. G. Greenough,—'The Birth and Boyhood of Jesus,' by George F. Pentecost,—'Gospel Questions and Answers,' by James Denney,—and 'The Unity and Symmetry of the Bible,' by J. Monroe Gibson, being two new volumes of 'Little Books on Religion,'—'A. J. Gordon, D.D.: a Biography,' by his son, Ernest B. Gordon,—'The Table-talk of Jesus,' &c., by the Rev. G. Jackson,—'Reminiscences of a Long Life,' edited by his daughter, with an introduction by the Rev. George Matheson,—and 'Things to Live For,' by the Rev. J. R. Miller, being the new volume of 'The Silent Times' series.

Messrs. Skeffington & Son's additional announcements include 'In a Sea-Bird's Nest,' a series of stories, some allegorical, by Francis Clare,—'A Wonderful House and its Tenant,' essays on soul and body,—'Belfield,' a novel, by Esca Gray,—and 'Erasmus and the Reformation,' by the Rev. S. Harvey Gem.

#### THE NEW ORIENTAL TRANSLATION FUND.

CONSIDERING the immense interests which Great Britain possesses in the East, it is no slight reproach that there should be such apathy on the part of Government towards the promotion of Oriental studies in this country, and that the production of books calculated to foster a taste for Asiatic literature should be left to private enterprise. Germany has long been prominent among European nations for Oriental scholarship, and many of her learned sons occupy lucrative positions under our Indian Government, as well as in departments of the British Museum where a thorough knowledge of Eastern languages is absolutely requisite. In France, notwithstanding the revolutions that have convulsed her from time to time, the Government has always liberally encouraged Oriental studies by defraying out of the national treasury the cost of printing and publishing translations of important Arabic, Persian, and other Asiatic works. But the British Government has generally been lukewarm in this respect, never subsidizing any great project for diffusing among our countrymen some knowledge of the manners and customs, the religious beliefs and popular superstitions, the history and literature of the different peoples of our boasted Indian empire. True, the efforts of societies composed of private individuals for the publication of Oriental texts and translations are sometimes recognized by Government, but with a pernicious and grudging hand. Thus when, several years ago, the Bharata Press of Calcutta began the great work of printing a complete English prose translation, by Protap Chandra Roy, of the ancient Hindoo epic the 'Mahâbhârata,' our Government merely purchased a limited number of copies of each monthly fasciculus for gratuitous distribution among university and public libraries and scholars. This was also the extent of its patronage of the 'Bibliotheca Indica,' an important and valuable series of Sanskrit and other texts with English translations.

In the year 1828 a society was founded in London for the purpose of printing translations of useful and interesting Asiatic works, which was called the Oriental Translation Fund. As in the case of similar literary or "learned" societies, such as the Early English Text Society and the Chaucer Society, members (or subscribers) were entitled to receive copies of each year's publications, and a few additional copies were offered for sale to the public; the task of translating and editing was done gratuitously. After flourishing vigorously for many years the membership began to dwindle until it almost reached the vanishing point, and the Fund ceased to exist in 1878. A proposal to revive it on the original lines was unsuccessful, and in 1891, mainly through the unwearied efforts of Mr. F. F. Arbuthnot, the

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issue of a new series of translations was begun on a different plan, by which any volume might be purchased at a moderate price at the rooms of the Royal Asiatic Society.

The initial publication of the New Oriental Translation Fund was part i. of the first volume of the celebrated Persian author Mirkhond's great historical work, entitled 'Rauzat es-Safa,' or 'Garden of Purity,' which was published in 1892 by part ii. The greater portion of these two volumes consists of interesting and often amusing Moslem versions of Bible narratives. In 1893 the second volume of the same work was issued, comprising the life of Mohammed, in two parts or volumes, and in 1894 the lives of the immediate successors of the Apostle of Islam, Abu Bakr, Omar, Othman, and Ali. The translation of Mirkhond, thus far, was done by the late Mr. Edward Rehatsek, of Bombay, and it is to be hoped that the remainder will yet be issued in an English rendering.

Last year was published a collection of Jain tales (the Jain religion was founded in the sixth century B.C. by Jaina Vardhamana, commonly known by the title of Mahavira, or great hero, who was contemporary with Gautama Buddha), entitled 'Kathakosa, or "Treasury of Stories,"' translated from the Sanskrit by Mr. C. H. Tawney, formerly professor in the Sanskrit College at Calcutta, and now librarian to the India Office, and well known from his translation of the 'Kathā Sarit Sagara,' or 'Ocean of the Streams of Story,' a great collection of tales and apophyses—among which are found the prototypes of many of the best tales in the 'Arabian Nights'—composed by Somadeva in Sanskrit verse, after the Sanskrit prose original, by Gunadhyā, of the sixth century A.D., which is now lost. To the student of religious beliefs the tales comprised in the 'Kathakosa' (which are unquestionably of ancient Indian origin) must be peculiarly attractive; while the modifications they have undergone in the hands of the theologian who recast them, so that they should "point a moral" in accordance with the Jain doctrines, cannot fail to interest students of the history of popular fictions.

The volume for the current year has been unavoidably delayed, but will be issued shortly. It is an entertaining romance entitled 'Kādambā,' written in Sanskrit by Bāna Bhatta, in the middle of the seventh century A.D., and has been translated for the first time by Miss C. M. Riddig. This will be followed next year by another work by the same author, entitled 'Sri Harsha Charita,' or 'History of King Harsha,' translated from the Sanskrit by Prof. E. B. Cowell and Mr. Thomas, both of Cambridge. It may be considered as one of the earliest attempts to compose an historical romance. Sri Harsha was the second monarch of the dynasty founded by Pushyabhūti at Thānesar, and conquered and held the whole of Northern, Central, and Western India from A.D. 606 till 648. Bāna Bhatta was court poet to Sri Harsha.

Translations of two other interesting Sanskrit works are also in preparation, viz., the 'Pancharāsi,' or 'Fifteenfold,' a poem summarizing the Vedanta philosophy (from which was largely derived that of the Sufis, or mystics of Islam), in fifteen cantos, of which the first to the sixth are said to have been composed by Sāyana, and the remaining cantos by Bhāratī Tīrtha, both of the fourteenth century A.D.; and the 'Kathā Vatthu,' or 'Account of Opinions,' composed by Tissa, son of Moggati, for the famous synod of Buddhists held under King Asoka, 250 B.C., in which the author controverts views on religion and philosophy then prevalent.

Among the valuable publications of the old Oriental Translation Fund was an English rendering in verse, by Mr. Preston, of a selection of the celebrated 'Makāmāt,' or 'Assemblies,' of El-Harīrī of Basra, the renowned

Arabian grammarian and philologist of the twelfth century. In 1868 there was published, in the ordinary way, a translation of Nos. 1 to 26 of the 50 'Assemblies' by Dr. Chener. The remaining 24, which Chener unfortunately did not live to translate, have now been done into English by Dr. Steingass, and will be issued by the New Oriental Translation Fund in 1898. It is gratifying to know that a work which was characterized by Carlyle as the most extraordinary book he had ever read will ere long be accessible in a complete and scholarly English translation.

The committee have several other important works under consideration, but from the foregoing account of past and forthcoming publications it will be readily seen that they are doing excellent and praiseworthy work, and merit the substantial support of all who are interested in the diffusion among English readers of examples of the rich literature of the East. The limited editions of the volumes preclude their being issued at a "popular" price; but earnest seekers after knowledge whose means for purchasing books are limited have a right to expect to find copies of them in all the principal free public libraries throughout the kingdom.

W. A. CLOUSTON.

### Literary Gossip.

THE forthcoming volume of the 'Dictionary of National Biography,' to be published on the 25th inst., extends from Reilly to Robins. Sir Clements Markham writes on James Rennell, the geographer; Mr. R. B. Prosser on John Rennie, the engineer; Dr. Norman Moore on Sir John Russell Reynolds; Mr. Cosmo Monkhouse on Sir Joshua Reynolds and Mr. George Richmond, R.A.; Mr. F. G. O'Donoghue on S. W. Reynolds, the engraver; Mr. Leslie Stephen on Ricardo and on Samuel Richardson, the novelist; Mr. T. F. Henderson on David Riccio; Mr. R. M. Sillard on Edmund Ignatius Rice, founder of the Irish Christian Brothers; Mr. Sidney Lee on Bishop Ridley and Joseph Ritson; Mr. A. F. Pollard on Lord Chancellor Rich; Mr. T. A. Archer on Richard I. (Cœur de Lion); Mr. James Tait on Richard II.; Mr. James Gairdner on Richard III. and on Richard, Duke of York; Prof. Tout on Richard, Earl of Cornwall, King of the Romans; Mr. Lleufer Thomas on Henry Richard, "the Apostle of Peace"; Mr. Lionel Cust on Jonathan Richardson, portrait painter; Mr. A. H. Millar on R. S. Rintoul, founder of the *Spectator*; Mr. Richard Bagwell on Archbishop Rinuccini, Papal legate in Ireland; Sheriff Mackay on Robert II. and Robert III., Kings of Scotland; Miss Kate Norgate on Robert, Duke of Normandy; Sir E. Maunde Thompson on Robert of Gloucester, the chronicler; Mr. Walter Armstrong on David Roberts, the painter; Dr. Richard Garnett on Frederick William Robertson, "of Brighton"; the Dean of Ripon on Canon James Craigie Robertson; Mr. Joseph Knight on T. W. Robertson, the dramatist; and Mr. Thomas Seccombe on William Robertson, the historian.

WE lament the death of Sir Joseph Crowe. His monumental works of criticism are dealt with in another column; but his newspaper work as a young man and his 'Reminiscences' made him belong to the general field of letters, and his personal charm endeared him to all who knew him, who were many.

MESSRS. MACMILLAN & Co. will shortly publish for Mr. J. Churton Collins an edition of Pope's 'Essay on Criticism.' Mr. Collins's introductory essay will trace the relations of Pope's essay to the most important works of its class, from Horace's 'Ars Poetica' to the 'Ars Poétique' of Boileau and the poems influenced by the latter in the literature immediately preceding Pope.

MR. GEORGE REDWAY will publish next month a volume of biographical essays from the pen of Mr. Joseph Forster, including Burns, Shelley, Coleridge, Browning, Tennyson, Carlyle, Ruskin, Emerson, and Browning, under the title of 'Seers and Singers.'

WE understand that Mr. Aubrey de Vere is about to publish his autobiography, containing reminiscences of the various men of literary eminence with whom he has been intimately associated during the last half century. Mr. Edward Arnold is the publisher.

MESSRS. BELL hope to issue early in the ensuing publishing season the sequel to Messrs. Burgoon and Miller's work on 'The Traditional Text of the Holy Gospels,' which recently appeared. Dean Burgoon will trace in this volume the causes of the corruption of the traditional text, and Prebendary Miller, besides replying here and there to some of the strictures of reviewers, will supply an appendix dealing with the theory of Dr. Hort.

A NEW translation of Shakspeare into French is shortly to be published in Paris. It will differ from those already existing by being extremely literal, the intention of the author, M. Jules Lermina, being to enable his readers to read Shakspeare as he wrote through the medium of another language. The plays of 'Hamlet' and 'Romeo and Juliet' are to be published in October. The work will be illustrated by M. A. Robida, some of whose work has already been published in this country.

MR. W. C. HAZLITT will publish shortly, through Mr. Elkin Mathews, a volume containing (1) new biographical and bibliographical matter relative to Charles Lamb and his sister, (2) sixty-four uncollected letters and notes from the Lambs, several of which have not hitherto been printed, and (3) certain letters to Lamb now first correctly rendered.

THE first volume of the Welsh translation of the "Guild Library" series, by the Rev. D. E. Jenkins, viz., 'Bywyd a Byw' ('Life and Conduct'), by Dr. Cameron Lees, will be published in a few days. Another of the series, 'The New Testament and its Writers,' by Dr. McClymont, recently appeared in Portuguese, and a French translation of Principal Grant's 'Religions of the World' will shortly be published at Geneva.

ALL connected with newspaper and journalistic work will regret to hear of the death of Mr. Joseph Newstead, an active official and earnest worker on the staff of the Newspaper Press Fund and of the News-vendors' Benevolent and Provident Institution, of which he was a trustee, and for more than forty years the successful manager of the publishing department of the *Field*.

MESSRS. CASSELL & Co. will publish next month the first part of a new illustrated work entitled 'The Church of England: a History for the People,' by Dean Spence.

THE Abbé Morin hopes to have ready for issue by Messrs. Parker & Co. in November a new part of the 'Anecdota Maredsolana,' being vol. iii. part ii., containing "S. Hieronymi Tractatus sive Homilie in Librum Psalmorum, in Marci Evangelium aliaque varia Argumenta," the texts of which were hitherto unknown. The Abbé Morin has reprinted his article in the *Revue d'Histoire et de Littérature Religieuses*, which gives an account of his material for the coming part.

THE Scottish Universities Commission has issued an ordinance to regulate the procedure to be observed in the resignation of office by principals and professors at the universities.

It is deserving of mention that at the last examination of schools by the Oxford and Cambridge Joint Board, Llandover College stands first in the list of seventy-nine schools examined, with no fewer than thirty-eight "distinctions" in ten different subjects.

MESSRS. KEGAN PAUL & Co. are about to issue the Rev. W. Campbell's "Articles of Christian Instruction in Favorlang-Formosan, Dutch and English, edited from Vertrecht's MS. of 1650, with Psalmanazar's Dialogue between a Japanese and a Formosan, and Happarts's Favorlang Vocabulary." The volume is a companion one to 'St. Matthew in Sinkang-Formosan,' under the same editorship, and some interest attaches to both works now that the Japanese are arranging to open up the whole eastern or aboriginal side of their recently acquired possession.

MESSRS. BLACK'S experiment in publishing Mrs. W. K. Clifford's 'Mere Stories' at two shillings and in the yellow paper covers of a French novel has been so successful that they have determined to issue, uniform with it and at the same price, a new edition of her 'Last Touches.' It will be published early next month.

A NEW novel by Mr. R. J. Charlton, entitled 'The Picture of the King,' the scene of which is laid in the north of England during the great Civil War, will shortly be published by Messrs. Mawson, Swan & Morgan.

'To CENTRAL AFRICA ON AN ICEBERG' is the title of a humorous work which has been written in collaboration by Mr. C. Squire and Mr. Frank Maclean. The work, which tells the adventures of a Polar bear, is being illustrated by Miss Winifred Austin, whose sketches of animal life will be known to many readers. It will be issued this month by Messrs. Jarrold & Sons, who will also publish in October Miss E. Boyd Bayly's new novel entitled 'Forestwyk; or, Ten Years After.'

For the past twelve months Mr. P. Anderson Graham has been working at a novel dealing with rustic life in Northumberland. It is named 'The Red Scaur'—from a farmhouse which figures conspicuously—and will be issued shortly by Messrs. Longman & Co.

It is expected that before the next meeting of Parliament administrative

changes of some importance in the domain of national education will be announced by the Government, presumably in harmony with the recommendation of the Royal Commission, and with the policy of the Government as indicated in the last Education Bill. Some of the provisions of that Bill could doubtless be effected without an Act of Parliament.

MR. HEINEMANN writes:—

"Will you allow me a few lines in your columns, in view of the continual and persistent demand from all parts of the world for Mr. Whistler's 'Gentle Art of making Enemies,' to say that the book is entirely out of print, with the exception of about a dozen copies of the large-paper edition?"

THE unveiling of the Grimm monument at Hanau is expected to take place next autumn.

A HERMANN LINGG festival was celebrated in Lindau on August 23rd. A memorial tablet was unveiled on the house in which the poet was born, with the inscription "Geburtsaus des Dichters Dr. Hermann von Lingg, geboren am 22 Januar, 1820"; and the day closed with a *Festakt* at the Rathhaus in honour of the poet.

THE Roman Catholic pastor J. I. von Ah, of Kerns, Unterwalden, who died at the end of last month at the age of sixty-two, had acquired considerable popularity, even beyond the boundaries of Switzerland, by his witty sermons and attractive writings. Under the pseudonym of Hartmann von Baldegg, he wrote several popular plays which were performed in rural theatres, and was a frequent contributor to the press, besides taking an active part in education.

THE Parliamentary Papers of the week include Queen's College, Belfast, Report for 1895-6 (4d.); Public Buildings, a list of those of which the architectural fabric is maintained by Her Majesty's Office of Works (1d.); Education (Science and Art) Directory, with regulations for establishing and conducting classes (6d.).

## SCIENCE

*Loimographia: an Account of the Great Plague of London.* By William Boghurst, Apothecary. Edited by Joseph Frank Payne, M.D. (Shaw & Sons.)

THE 'Loimologia' of Dr. Nathaniel Hedges is the best extant account of the Plague of 1665, and was edited in 1720 by John Quincy, an apothecary. Hedges was a physician who lived in Walbrook, and manfully stayed in London throughout the epidemic. His patients were, of course, numerous, and his time fully occupied, and his book contains only a few observations written down at the time, mingled with reflections clearly of later date, so that although much may be learnt from his book, much remains on which information is wished for. Dr. Payne, a physician, reversing the position of author and editor in the earlier work, has now published another account of the epidemic, written by William Boghurst, an apothecary of St. Giles-in-the-Fields, who was also resident in London in 1665. The manuscript, which Dr. Payne now prints for the

first time, is in the British Museum, to which it came with the manuscript collections of Sir Hans Sloane. After a chapter on the history of the Plague throughout the world, Boghurst has a chapter on prognostics, embodying the superstitions of his time as to the conditions leading to the Plague, such as "children in sport fancying and aping out funerals," and "Comets, gleams of Fire, and fiery impressions in the Aire," with a few well-grounded observations, as that the spread of spotted fever or typhus often preceded the Plague. The chapters which follow on "Diagnosticks" and other clinical notes are full of personal observations, and mention many circumstances not to be found in the descriptions of Dr. Hedges, such as that the abscesses and other sequels of the Plague often remained in the patient for many weeks after the acute disease was past, that laryngitis was often present, and that thrombosis or obstruction of large veins occasionally occurred. Boghurst evidently became deeply interested in the disease, and studied it fearlessly and in a true scientific spirit.

"Though at first I was baffled in giving Judgment, but afterwards by nice and long observation of the particulars I arrived to a greater skill, for I rendered myself very familiar with the disease, knowing that the meanest to do any good, it must not bee nice and fearfull. Wherefore I commonly drest forty soares in a day, held their pulse sweating in the bed half a quarter of an hour together to give judgment and informe myself in the various tricks of it. I lett one blood, gave glisters, though but to few, held them up in their beds to keep them from strangling and choking half an hour together, commonly suffered their breathing in my face severall tymes when they were dying, eat and dranke with them, especially those that had soares, satte downe by their bedd sides and upon their bedds discoursing with them an houre together if I had tyme, and stayd by them to see the manner of their death, and closed up their mouth and eyes (for they dyed with their mouth and eyes very much open and stareing); then if people had noe body to helpe them (for helpe was scarce at such a tyme and place) I helpt to lay them forth out of the bedd and afterwards into the coffin, and last of all accompanying them to the grave."

He describes the varieties of pulse with great care, and the following note would, even if it stood alone, entitle him to a high place among clinical observers:—

"There was another peculiar kind of pulse which happened in this disease. I know not readily better to express it. It was a stealing, sliding pulse, and all I saw that had it dyed of it. This was the quality of it: after you had felt it a very little while, it would steal or slide away that you could not feel any pulse at all, unless you took away your finger and stayd a little while and then felt again, and then you should feel it again, but presently would bee gone again. This pulse was incident to children & weak people, but remained in them 3 or 4 days before they dyed. The weak, low, trembling, shivering pulse never appeared till they were weak and neer their death, and generally when the tokens were on them."

Full details of treatment are given, and both bleeding and purging condemned:—

"As for bleeding, either for cure or preservation, it is wholly to bee layd aside, for if you use it to cure, it presently kills, if you use it for preservation you catch the disease the sooner and the easier, and twenty to one but you dye of it to boot."

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Sack, if the quantity of a pint a day be not exceeded, and chamber music he thinks useful, if only because they keep off melancholy; but "sure no man thinks that I mean your wild wanton, hackney fiddlers, whose employment is altogether to be condemned at such a tyme." All the therapeutic agents then in use are discussed, and the book concludes with a series of general observations of varying degrees of interest. He is clear that the phases of the moon had no effect on the epidemic, that the strong and young die more often of it than the old and weak, and thinks that, if anything, more good people die than bad: "Of all the impudent, drunken, drabbing Bayles and fellowes, and many others of the Rouge Route, there is but few missing, verifying the testimony of Diemerbrooke that the plague left the rotten bodies and took the sound."

Dr. Payne has prefixed an excellent introduction, and his edition of the 'Loimographia,' besides doubling our knowledge of the epidemic of 1665, is a fitting memorial of Mr. Apothecary Boghurst, who with the apothecary Francis Bernard and the physicians Nathaniel Hodges and Thomas Wharton so nobly laboured, at the hourly risk of their lives, in London throughout its last great epidemic of plague.

#### ASTRONOMICAL NOTES.

Two new comets were discovered last week, both on the 4th inst. The first was detected by Signor Giacobini at the Nice Observatory; it was situated in the constellation Ophiuchus, and moving in a south-easterly direction. The second was discovered near the star  $\zeta$  Ursae Majoris, by Mr. W. R. Brooks, of the Smith Observatory, Geneva, N.Y.

A small planet was discovered by Prof. Max Wolf at Heidelberg on the 3rd inst., and five more on the 7th. If these prove to be all new, they will raise the whole number known to 423.

We have received the number of the *Memorie degli Spettroscopisti Italiani* for August. It contains a note by Prof. Mascari on the solar protuberances observed at Catania during the year 1895, and a continuation of the diagrams of the spectroscopic images of the sun's limb as observed at Catania and at Rome up to the month of June in that year.

#### Science Gossipy.

With the last day of this month there comes to an end a period of service in museum work which will probably never be equalled again. Mr. E. Gerrard entered the service of the Trustees of the British Museum on April 5th, 1841, so that he has been an attendant in the Museum for fifty-five years and a half—a period almost exactly equal to that of Sir Henry Ellis's service. Mr. Gerrard, however, can point to a period of some ten years' previous work in the then existing museum of the Zoological Society of London. During this long time Mr. Gerrard has been of immense service to several generations of zoological workers, and he carries with him into his retirement the best wishes of those whom he leaves at work.

GLASGOW will probably be placed on the rota of the British Association for its meeting in the last year of the century, the intervening years having been practically appropriated. During the sixty-five years of its existence the Association has met at Glasgow three times.

DURING the meeting of the Zoological Congress last year at Leyden it was agreed that the Congress should meet in England in 1898, under the presidency of Sir W. H. Flower. It has now been decided to hold the meeting at Cam-

bridge, contemporaneously with a Physiological Congress, and a committee, of which Prof. Newton, F.R.S., is chairman, has been charged with attending to the details.

In announcing last week the new historical atlas of the Oxford University Press we omitted to state that—although the atlas is mainly concerned with the political and ecclesiastical divisions and names and their changes in Europe—Asia, and even the New World, will also be included. There will be half a dozen historical maps of Mohammedan Asia and India, which are being prepared by Mr. Stanley Lane-Poole, partly from numismatic evidence.

A book is being published for the Marine Biological Association by Messrs. Macmillan & Co., under the title 'The Marketable Marine Fishes of the British Islands.' The work has been prepared by Mr. J. T. Cunningham, and its publication personally supervised by Prof. Ray Lankester. The object of the book is to present in a connected narrative the results of the systematic researches of recent years, and in such form that their interest and practical importance may be appreciated not merely by those who have studied the elements of zoological science, but by all who, either for pleasure or for profit, as a duty or from choice, give some attention to fish and fisheries.

MR. A. H. KEANE writes to point out that in his work entitled 'Ethnology' reference is made to the Guanches. This is quite correct, and the sentence in which they are mentioned runs thus: "and were even represented among the Guanches of the Canary Islands." On reflection we see that we should not have said "omitted altogether." Mr. Keane objects to our having curtailed his title. We did nothing of the kind.

The authorities of Würzburg have decided to fix a memorial tablet on the house where the celebrated surgeon J. C. Heine was born, and to call the street in which the house is situated "Heine-Strasse." We wonder when the authorities of Düsseldorf will awake to the propriety of rendering similar homage to the namesake of the famous surgeon—to the German poet who is second to Goethe only.

The foundation stone of a technological institute was recently laid at Tomsk, in Siberia.

We regret to note the death, at a comparatively early age, of Mr. R. W. Peregrine Birch, a distinguished hydraulic and sanitary engineer, and member of the Council of the Sanitary Institute and of the Royal Meteorological Society.

#### FINE ARTS

*Maiolica: a Historical Treatise on the Glazed and Enamelled Earthenwares of Italy. With Marks and Monograms. Also some Notice of the Persian, Damascus, Rhodian, and Hispano-Moresque Wares.* By C. Drury E. Fortnum. (Oxford, Clarendon Press.)

It is given to few writers to produce a history which, accepted as authoritative on its publication, remains so for a quarter of a century. To fewer still is accorded the opportunity at the end of that period of again taking up their work, recasting it, incorporating with it the results of their own further researches and observations together with those of other labourers in the same field, and in this matured form once more laying it before the reading public. Such rare good fortune has fallen to the lot of Mr. Drury Fortnum. His 'Descriptive Catalogue of the Maiolica in the South Kensington Museum' appeared

in 1872. In that work an historical notice of the rise and progress of the art in each particular centre of production was appended to the enumeration and description of the separate classified examples, and it is these dissertations combined which have formed the most useful general history of Italian maiolica accessible to the student of ceramic art. Subsequently to the publication of the 'Catalogue' (which is a large volume), the Directors of South Kensington Museum, recognizing that for all purposes of intelligent study the teaching value of a public collection is enormously diminished when no cheap and portable illustrated guide-books are placed at the service of the visitors, requested Mr. Fortnum to prepare a popular handbook for this section of the museum. The author naturally availed himself of a considerable portion of the historical matter of the 'Catalogue' in composing his work; he retained the woodcut illustrations of that volume, but omitted the coloured plates. The handbook thus compiled is sold for half-a-crown; it has had a wide circulation, both here and on the Continent, and has been the means of introducing a knowledge of the art to large classes for whom the price of the more expensive catalogue placed it beyond their reach.

Mr. Fortnum has, we think very judiciously, again changed the size of his work, which is now less than the catalogue, but, of course, much larger than the handbook. Recognizing that it would be purchased by many persons possessing the catalogue, he has omitted the enumeration of the museum pieces, which for them would be unnecessary. Neither is the detailed list required for those who are not specialists, but still, as collectors or visitors to museums, have a strong interest in the subject; for these the more handy shape of the present volume will be a distinct gain. There is a further gain in the continuous sequence of the narrative, from the text not being cut up by pages of cataloguing. In short, Mr. Fortnum has at once popularized his work in form and construction, and increased its scientific value by recording in its pages the fresh facts learnt from recent discoveries.

The secret of the success of the 'Maiolica' came from its being no mere compilation. The author, himself an enthusiastic collector, and gifted with an eye for the artistic qualities of the various phases of the ware, had devoted many years to preparatory research before undertaking his work. He had visited the sites of the potties; he was familiar with the museums and private collections, both in this country and abroad, where the examples were treasured and preserved; he had studied the literature of the subject; and he had discussed questions of authenticity and derivation with curators and students, alike specialists in the same branch of art. With training of this nature an author is scarcely liable to be the victim of crazes, or to allow his judgment to be warped by crotches; hence we find Mr. Fortnum is always fair and impartial in dealing with evidence, discriminating between what is actual fact or mere theory, and estimating the latter at its true value.

In the preface to the present volume Mr. Fortnum states that he has "endeavoured to graft on the old stock all important newer matter bearing on the subject, at the

same time pruning away whatever might be deemed superfluous or erroneous." To discuss, or even to note, this added matter, or to glance at the eliminations, is of course impossible in the space at our disposal; we may, however, refer to the present treatment of the pottery assigned to Caffaggiolo, because its claim to be considered a separate ware has been the subject of warm discussion of late years. It will be remembered that attention was first called to the ware about thirty years ago by the word "Caffaggiolo" (spelt in various ways) being observed on the backs of sundry plates, the dates ranging from the beginning of the sixteenth century until towards its close. At first the name was supposed to be that of a person; then it was remembered that at the above-mentioned period the Medici owned a castle of that name, and to this locality the ware was assigned, for reasons which in the first instance could scarcely be termed conclusive. The discovery of a new ware, and of a renowned period, is always a matter of interest to collectors, who naturally inquire for examples among the dealers. These latter, when their signed pieces were disposed of, as naturally gave the appellation to others of similar style, and as it happened that the so-called Caffaggiolo pottery resembled that of Faenza, numerous examples of this latter ware found their way into collections under the new designation, their owners, of course, then stoutly maintaining the *alias* to be the rightful name. Among historians Jacquemart championed the new ware with especial vehemence, rechristening the dumb innocents of Faentine origin with the same ardour and relish with which pious Spaniards were wont to baptize their conquered foes the Moors. The game went on merrily for some time—it seemed, indeed, that the triumph of Caffaggiolo was assured. But a storm was brewing. This crying injustice rankled in the breasts of the patriotic cognoscenti of Faenza. Then suddenly there appeared in the lists two doughty knights, Dr. Malagola and Prof. Argnani, Faentines, who boldly proclaimed the Tuscan Caffaggiolo to be a fraud and an imposture, asserting the signature to belong to one of the sixteenth century potteries of their native city, and producing proof positive that many of the unsigned pieces parading under the name of Caffaggiolo were really fabricated at Faenza. Having in this aggressive fashion declined to "believe there's no such person" (words that "lambs could not forgive nor worms forget"), it is easy to conceive what would ensue. The gage was instantly taken up by two stalwart Tuscans, Dr. Rossi and Comm. G. Milanesi, and battle royal was joined in earnest. Now that the turmoil has ceased and the dust of the combat has subsided, the lists being cleared of splintered lances and battered helmets, it is probable that both parties will be inclined to accept the judgment of Mr. Fortnum as a fair and dispassionate statement of the facts of the case. He awards the pilfered wares from Faenza to their rightful owners, and points out that the documentary evidence of the existence of a pottery at the Grand Ducal *castello*, brought forward by Rossi and Milanesi, cannot be gainsaid. He further suggests, from affinities of style obvious in the two

wares, that the Caffaggiolo artists had been trained at Faenza, or were perhaps Faentines. Pottery had been fabricated at the last-mentioned city at least as early as the thirteenth century, three centuries previous to the dates on any known Caffaggiolo ware. Whether the dealers will acquiesce in the verdict is another question. Amongst the fraternity in Italy "Caffaggiolo" is still a favourite assignation for a doubtful piece, but so might also be "Meissen"—or, for the matter of that, "Mykene"—if those wares topped the market. The dealer is superior to mere verbal quibbles.

One may be surprised that the Tuscans have throughout neglected to bring forward what would be a clinching proof, in unearthing the remains of the furnaces with fragments of "wasters" from the Caffaggiolo district. Such indications can never be obliterated; they are found on the sites of potteries which have been disused for even two or three thousand years, and must certainly exist in the localities of those which were in action at so recent a date as three hundred years ago. Mr. Fortnum notes a similar neglect on the part of the Italians in the case of the site of La Gabbice, which should render up important documents relating to the still uncertain lustre ware of Pesaro. Day by day the fact is becoming more clearly recognized that the spade and the graver are surer and more trustworthy tools for writing artistic history than the pen. Some may interpose that "camera" should be substituted for "graver." The practician, however, knows to his cost that the term *menteur* may be as applicable to a photograph as to a *bulletin*.

Again, in the notice of the so-called Siculo-Arab or Moresque pottery, the author gives an impartial account of our present knowledge of the subject. When the catalogue was written the dark blue ware covered with a small scroll lustre ornamentation, of which the magnificent South Kensington bowl is the most splendid example, was entitled Siculo-Moresque. Mr. Fortnum now points out that Davillier has proved it to be the product of Manises, near Valencia. And with respect to the other wares of this class he shows that the evidence of Siculan fabrication is at present confined to ingenious conjecture. Briefly put, the argument for Sicilian derivation runs somewhat thus. During the medieval period the Mussulman influence on Sicilian art generally is distinctly perceptible. At the time of the Mussulman conquest Oriental artists and artisans came over and settled in the island; among these would be potters. A certain number (which is very limited) of vases of Oriental design have been found in Sicily during the present century. These were probably made by the Oriental settlers; we will, therefore, call the wares Siculo-Arab. An argument of this character naturally invites criticism, and the reply will be: The Oriental influence is, of course, accepted, but admitting the Mussulman emigration included potters, it does not follow that they were fabricators of artistic wares. At all times and in all places the greatest part of the pottery produced has been for the domestic use of the masses. Even when bearing ornamentation, it is of such hasty and trivial character that it cannot be

regarded as artistic workmanship. Considered in relation to fine wares, it undoubtedly is of historic importance; but if it denoted the limit of decorated pottery it would no more be collected by persons of taste than are postage stamps or pump handles. And since it is known that contemporary artistic wares were made in Egypt, Syria, and Spain, and that at the period we are discussing commercial relations existed between these countries and Sicily, it may have been that the more ornamental pottery was imported, the island potters being fully and more profitably occupied in furnishing that used for domestic purposes. In confirmation it might be pointed out that the artistic pottery of classic times found in the excavations made by Cav. Cavallari and Dr. Orsi at Syracuse and in its neighbourhood has been mainly of Corinthian and Athenian origin. As to the fact of examples of pottery of Oriental style being found in Sicily indicating native origin, the proverbial New Zealander, if his propensities tend towards excavating operations, might as well assert the Gubbio plates he may unearth amidst the ruins of London to be of Lambeth fabrication. Armchair history of this calibre, although an agreeable intellectual pastime, has slight scientific value; at the same time it may be of suggestive service to the explorer. It must, however, be distinctly understood that *provenance* does not prove locality of fabric, while "wasters" do. Intelligent excavation alone will show if any of these artistic potteries betraying Oriental influence actually existed in Sicily. The learned Director of the Palermo Museum, Prof. Salinas, informed the present writer some half a dozen years since that he had neither seen nor heard of traces of potteries where lustre ware was produced in the island—a source of keen disappointment, as he stated, to certain erudite Germans, who had (in their armchairs) convinced themselves that lustre ware was a flourishing industry in Sicily during the thirteenth century, and had gone to Sicily to impart a tinge of local colour to narratives which were to comfort the elect and confound the unbelievers.

Not the least interesting section of the present volume is the rewritten sketch of early Oriental wares. Some knowledge of these being indispensable to the student of Italian maiolica was the justifying cause of the notice which appeared in the original catalogue. The artistic influence of the Persian and so-called Rhodian and Damascus wares on the late fifteenth and early sixteenth century Italian ceramic art is obvious. The change in Italian technique by the general use of a tin glaze, modifying the artistic element in the pottery, is especially worthy the close attention of the student. Examples show that tin glaze was known to the Orientals in the early years of the thirteenth century. Their finest effects, however (referring to the non-lustered wares), were obtained by the use of an alkaline-siliceous glaze. Their successful pieces—there is always an element of uncertainty in firing pottery—display a combination of softness, brilliance, and harmony of colour which can be attained by this process alone, and places them among the crowning triumphs of ceramic art. And these

effects were arrived at with a very limited range of colours, consisting of cobalt, turquoise, green, red, manganese, and a kind of greenish umber displayed on a white "slip" ground. Frequently some of the most delightful harmonies are formed by the skilful combination of only the first four colours on the vessel or tile. These colours are all transparent, and are laid on in flat tints, varied, however, in depth, arising from chemical action in the firing. Vessels made by this process are, unfortunately, subject to one serious drawback: liquids and moist substances if allowed to stand in them will penetrate the inner glaze, the body, and its slip coating, and become incorporated with the outer glaze, thus discolouring the under glaze painted ornamentation. The Italians with their acute sensibility to beauty of colour would certainly have appreciated the exquisite charm of these fabrics, but being of a saving and economical nature, moreover having a particular liking for things appearing "pulite," would not easily reconcile themselves to the deterioration in decorative value, and consequent waste, involved in the use of the alkaline glaze. Hence the general employment by them of a tin under glaze whereto to paint the ornamentation in place of the porous slip, the object then being finished with a lead over glaze. The colour thus produced stood better in use, but it had to some extent lost its fine qualities of transparency, purity, and brilliance. Also some of the Oriental tints could no longer be attained in combination with the enamel ground; they were replaced by others, as yellow and orange, which were scarcely a gain, and, indeed, when used lavishly, as in the middle of the sixteenth century, were fatal to the production of harmonious colour.

It is not, of course, intended to imply that, when their painted pottery reached the dignity of a fine art, the Italians would have been contented with the motives of ornamentation remaining on the Oriental lines of flower groups or conventional forms. Their religious sentiment would naturally demand the representation of sacred emblems and the portrayal of scenes from sacred history, and their dramatic instinct would crave for subjects from the national history, or from the pages of their favourite poets, as Virgil and Ovid. The figure-subjects on Italian maiolica will always remain amongst the most splendid achievements of art, second only to those of the Greek vase painters. The art itself would, of course, along with the other arts of the Renaissance, have eventually fallen into decrepitude and decay, yet it is evident that the new technique, if only by lending itself to the manipulation of painting in oil colour or of stippled miniature, was one of the most potent causes of its downfall. If it had been possible to learn the genuine conviction of those old potters, and probably of the more discriminating of the contemporary connoisseurs, it would have been found that their votes were cast for those pieces where the rich and imaginative ornament enshrined a single head or bust or a shield of arms, especially when the colour was glorified with the noble lustre decoration of Gubbio.

Casting a retrospective glance over the range of artistic literature, it would be

difficult to name a book which has exercised a more beneficial influence on the art of this country than the 'Maiolica' as it appeared in its previous form. It has instructed the hand and awakened the imagination of the ceramist, and has been a text-book for the student of the history of the art. The genuine enthusiasm of the writer for these beautiful wares, which is manifest on every page of the book, has rendered it the delight of the connoisseur, as its painstaking descriptive matter has earned for it the position of the guide, counsellor, and friend of the collector. Moreover, being based on diligent research, it has stimulated research in others. Having thus done yeoman's service in the cause of art for nearly one generation, it may be fairly expected that, rewritten and brought up to date, it may render the same valuable offices for the next and succeeding generations. We can only think of one—not correction or rectification, but addition, which would impart still greater efficiency to its teaching power, and that is the issue of a supplementary volume of coloured plates (the present volume contains only one for frontispiece) from examples in South Kensington Museum and other collections.

#### SIR JOSEPH ARCHER CROWE, K.C.M.G.

It is with deep regret we record the death, on the 7th inst., of Sir Joseph A. Crowe, at Würzburg, in Bavaria, where he had gone in the hope of recovering his health after his serious illness last year. His very pleasant and graphic reminiscences, recently published, and reviewed in the *Athenæum* (October 26th, 1895), will be within the remembrance of our readers, and will have made them acquainted with the incidents of his brilliant and many-sided career. He laboured in early life as a journalist both in England and India, as a correspondent of the *Daily News* in Paris, and of the *Illustrated London News* during the Crimean War. For *The Times* he acted both at Bombay, and in Austria during the war with France; and was formerly a valued contributor to this journal. His abilities as journalist and war correspondent, with pen and pencil, placed him in the front rank of his profession, and were instrumental in obtaining his introduction to the diplomatic service, which commenced by his being appointed Consul-General at Leipzig in 1860. Thence he went to Düsseldorf, Berlin, and Vienna, and was finally (in 1882) made Commercial Attaché for Europe, with residence in Paris—where he continued to make his mark as a diplomatist of the first rank. His literary fame will rest mainly on his works, written in conjunction with Comm. G. Cavalcaselle, on the history of painting. These were the 'Early Flemish Painters,' the 'History of Painting in Italy,' the 'History of Painting in North Italy,' the 'Life of Titian,' and the 'Life of Raphael.' These are among the most valuable historical works on painting which have appeared during the present century. They have enlarged, and given precision and accuracy to, our knowledge of the history of the art. Even the diligent and always amusing and delightful Vasari lapsed into occasional slips and errors, but of these there are perhaps few which have not been detected or pointed out by the industrious research of Crowe and Cavalcaselle. They have also restored to their original authors pictures which in the course of centuries had become misnamed. Their criticism, while discriminating, is at the same time liberal and appreciative. Especially they abstained from parading a discussion of trivial details, which, of course, had been duly considered, but with which their scholarly instinct forbade them to encumber

their text. The history of Italian painting is still in a stage of growth; hence, since the publication of the five volumes of their 'History' (1864-1871), some fresh material had been gleaned by the authors. It is, therefore, to be lamented that Sir Joseph was not spared to supervise a second edition of the work. However, as it stands it will always remain a monument of sound learning, hard work, and genuine enthusiasm for the noblest phase of pictorial art.

In many circles of widely different interests Sir Joseph Crowe's genial and kindly presence will be missed and mourned. His experience of many lands and his acquaintance with many men, the makers of history, rendered him at all times an entertaining companion. He was, perhaps, at his best when discussing with intimate friends the life histories and works of the great Italian painters. With their names his will be indissolubly connected.

#### THE CAMBRIAN ARCHAEOLOGICAL ASSOCIATION AT ABERYSTWITH.

The first annual meeting of this society was held at Aberystwith from September 7th to 10th, 1847, and now, after the lapse of half a century, the members have again assembled in force to celebrate their jubilee in the same place. Mr. F. Lloyd Philipps, one of the oldest members still alive and a constant attendant at the annual gatherings of the Association, has very appropriately been chosen as President.

Looking back on the past, it is melancholy to reflect how few of the makers of the Cambrian Archaeological Association have survived to take part in its jubilee. The Rev. H. Longueville Jones, the Rev. E. L. Barnwell, Prof. J. O. Westwood, Prof. E. A. Freeman, and Mr. M. H. Bloxham are all dead; and the Bishop of St. Davids and Mr. G. T. Clark, although still alive, have been unable to be present this year.

The members to the number of about fifty arrived on Monday, and a meeting of the committee for the transaction of business was held on the evening of that day.

On the morning of Tuesday, September 8th, a large party assembled at the University College, and proceeded to inspect the remains of the castle close by under the guidance of Mr. Stephen W. Williams, who explained the probable nature of the structure as indicated by the few existing remnants of masonry. The original castle was built by Gilbert de Clare in 1109, and its history is tersely summed up by Sir Samuel Rush Meyrick in his 'History of Cardiganshire.' He says that "it continued to experience all the vicissitudes of predatory warfare, alternately fortified and overthrown," until it was rebuilt by Edward I. in 1277. The castle surrendered to Owen Glendower in 1404, but was afterwards retaken by the English. From 1408 it remained in the undisturbed possession of the English Government. During the civil wars it declared for Charles I., and was taken by the Parliamentary forces in 1646. The fragments of the keep and towers now standing are of the Edwardian period. Aberystwith, or Llanbadarn Castle as it was formerly called, occupies a strong position on a promontory at the mouth of the river Rheidol, and was one of the chain of fortresses round the Welsh coast which could be easily provisioned as long as their possessors held command of the sea.

The castle grounds are now laid out as gardens. The view of the town is somewhat spoilt by Mr. J. P. Seddon's glaring piece of coloured decoration (Science and Art paying tribute to Religion) on the new university buildings and by the recently opened railway to the top of Constitution Hill.

After leaving the castle the members walked to the top of Pen Dinas, an extensive earthwork on a hill between the old mouths of the rivers Rheidol and Ystwith. Here an animated debate took place between Prof. J. Rhys and other pundits as to why Aberystwith should be

called so when it is at the mouth of the Rheidol, and did not touch that of the Ystwith until its course was artificially altered in recent times. One suggestion made was that Pen Dinas, which is at the mouth of the Ystwith, was the original citadel of the district in the prehistoric period, and that the river name was subsequently transferred to the more modern place of residence on the lower ground.

The morning's work concluded with a visit to the museum and library of the University, where the members were welcomed by the Principal. After luncheon the party were conveyed by carriage to Llanbadarn Fawr and Broncastellan. We shall have more to say about these next week.

#### JULIUS LANGE.

In a remote corner of Switzerland the news reaches me of the death, on August 20th last, of the leading Scandinavian writer on the fine arts. It may be that, before these lines reach their destination, the *Athenæum* will have recorded the fact, yet I crave permission to speak of a very remarkable man, whose name was less familiar in England than in Germany, France, or even Italy.

Julius Henrik Lange, the son of a theologian of some repute, was born at Vordingborg, in Denmark, on June 19th, 1838. He belonged, therefore, to the generation of Pater and Symonds, with whom he may be said to have possessed some features in common. As they started from Mr. Ruskin's revolt against purely academic convention, and led it in directions more plastic and humanistic, so Julius Lange accepted the new culture of Höyen, and applied it to the study of ancient and Renaissance art, and particularly of sculpture. His first movements in an artistic direction were most happily guided by the circumstance that at the age of twenty-three he was selected by a wealthy merchant of Copenhagen to be his *cicerone* in Italy. Lange took his docile companion to see whatever seemed to himself most important to be viewed and studied. Returning home, he began to write, and was appointed art critic to the important newspaper *Fredrelandet*. The war of 1864, in which he took an active part, disturbed his studies, but he soon resumed them, and in 1866 he started on a two years' visit to the galleries of London, Paris, and Italy. He had scarcely returned to Copenhagen when, in December, 1868, he was appointed a reader in the history of fine art at the Academy of Arts, and in 1871 he succeeded to Höyen's chair at the university.

It was shortly after this event that I was so fortunate as to enjoy, during a somewhat prolonged visit to Copenhagen, much of the company and the conversation of this delightful man. In appearance he was striking. Of very great height and breadth of figure, with a powerful oval head set firmly on wide shoulders, he had that peculiar look of serene affability, as of a good giant, which I remember to have seen elsewhere only on the countenance of Tourguenief. Hard of hearing even at that early date (in 1882 his complete deafness led him to resign his post at the Academy of Arts), the habit of attention had given to the serene and vigilant face of Lange as a listener a curious concentration, a sculpturesque watchfulness of the handsome features, where only the eyes seemed alive. His deafness, perhaps, was the cause also of a certain intensity in his conversation, which was copious and gay, yet never idle—the talk of a quite simple man intently occupied with one order of ideas. He had found Danish art criticism given up to trivialities, to the little interests of the curiosity-hunter. Lange scorned *bibelots* of every kind, and his whole thought was concentrated on rousing in his countrymen a passion for the most distinguished forms of plastic art.

For carrying out this design he was admirably served by a voice and a manner not

easily to be surpassed. It was my privilege to be admitted to a course of his lectures at the University of Copenhagen in 1872; they were attended by an enthusiastic crowd of auditors, who listened as though the technique of iconic Athenian sculpture was the most burning question of the day. The secret, doubtless, was the manner of the lecturer, than which I have witnessed nothing more impressive. He stood before us, raised by his platform to an exaggeration of his immense stature, and, with his eyes fixed at a point above the back of the audience, poured out a slow flood of loud, melodious utterance, pausing, every now and then, to illustrate his theory by pointing, with a broad gesture, to such casts of ancient busts as were arranged about him. I forget whether he had or had not at that time developed his theory of the "Law of Frontality," to which he afterwards dedicated a volume, and by which he is probably best known in the schools of Europe.

Deeply as antique art, and mainly sculpture, absorbed him, Lange took at one time a very special interest in the so-called native-realistic or *folklig-fædrelandske* art which started into existence in Denmark shortly after the war of 1864. To these young *genre* and landscape painters he was as Mr. Ruskin to the Pre-Raphaelites: he defended them against the academic critics; his powerful pen eulogized their works when the exhibitions rejected them or hung them badly. This phase of Lange's energy was coming to a close when I knew him; the new school was already triumphant, but I recollect with extreme pleasure the eagerness with which he consented to take me himself to the studios of several of the leaders—to those of Dalsgaard and of Exner, I am sure; to that of Lundbye, I believe. Gradually, these modern schools of painting failed to interest him; Hellas absorbed him more and more; yet he remained in Copenhagen the supreme authority, the sphinx to whom all aesthetic conundrums might be confidently submitted. His influence in the North has been great. Solely to his energy is it due that Copenhagen possesses at last a great public collection of casts from the antique.

Mainly a speaker and a teacher, Julius Lange has not left so many volumes as his energy would presuppose. His most lasting contributions to the history of art will probably be his somewhat brief and highly technical treatises on the facial characteristics of primitive sculpture.

EDMUND GOSSE.

#### Fine-Art Gossip.

TIME and the abominable atmosphere of London have so far injured the carved work and more artistic sculptures on the Strand front of Somerset House that it has become necessary to replace those decorations which characteristically adorn the upper stories of Sir W. Chambers's great work. It is not generally remembered that the quasi-Italian structure Somerset Place, mostly erected by the Protector Somerset for himself, which, on his attainder, passed to the Crown (so that for more than two centuries it remained in royal hands), had fallen into a deplorable condition. Part of this edifice George III. exercised his undoubted right in granting to the then youthful Royal Academy; so that for several years this body was one of His Majesty's tenants. In due course it became desirable to increase the accommodation available for the public services, which till then were greatly scattered, and an agreement, specially sanctioned by the House of Commons of that day, was come to between the king and the Parliament, that the old building should give place to that which is now known as Somerset House. This contract expressly stipulated that premises suitable to the Academy's schools and exhibitions should be included in the new structure. Accordingly, when Chambers's work was finished, the R.A.s

moved into the premises still existing behind the weather-beaten decorations it has become needful to replace. Besides offices otherwise placed, the old exhibition rooms occupied the whole of the upper story of the Strand facade, and internally they still retain the construction and character of the galleries where Reynolds and his contemporaries displayed their masterpieces. As such they are perfectly shown in Ramberg's and other representations of the then Academy exhibitions. Later still, more room being required at Somerset House, and about half the National Gallery being unoccupied, the Academy removed to Trafalgar Square, and occupied its new premises according to its original right, which the user of two generations rendered indefeasible. About another generation having passed away, and the National Gallery being pressed for room, the Academy, again giving way to the public convenience, removed to Piccadilly, and shared Burlington House with various societies, most of whom had till then remained in Chambers's building in the Strand, which, by a similar right to that of the R.A.s, they had from the first occupied. Out of its own funds, and with none of the public money, the Academy, on part of the garden of Burlington House, erected the present magnificent exhibition galleries, which the world knows so well, as well as those numerous schools where, unaided by public grants of any kind whatever, the R.A.s educate gratuitously nine-tenths of the artists of the country. Apart from these patriotic achievements, we believe the Academy alone, of all the distinguished societies now seated at Burlington House, has never cost the nation a penny.

MR. W. S. BURTON, whose picture of 'The Puritan' was conspicuous in the Academy many years ago and confirmed his already considerable reputation, has recently finished another excellent and ambitious work, comprising a single nearly life-size figure of our Saviour, seated, clad in the robe of regal purple which, in order to mock Him as a false "King of the Jews," His persecutors had compelled Him to wear. The air of the figure is majestic and simple; the expression of the face is sorrowful and somewhat austere, its features being worn and hollow; the hands are placed in the lap, while the draperies, which are admirably depicted and have been composed with unusual care and skill, add to the dignity of the whole. The background represents the appropriate white wall, and the Sufferer's seat, or mock throne, consists of the historical stone of shame.

MR. HEINEMANN announces for publication in October a large art book on Meissontier. The volume will contain a monograph on the master, and *pensées*, taken partly from note-books and partly jotted down by Madame Meissontier, under whose superintendence the volume has been prepared. The book will contain between forty and fifty plates, and several hundreds of illustrations in the text, including very many unknown sketches and drawings in the possession of the widow and others. There will be an ordinary edition at a moderate price, and an *édition de luxe* on Japanese vellum, with duplicate plates on India paper.

MESSRS. DENT & CO. are publishing 'Pictures from Greek Vases: the White Athenian Lekythi,' drawn in colour from the originals by Mr. Henry Wallis, with descriptive text,—further parts of Spenser's 'Faerie Queene,' pictured and decorated by Mr. L. Fairfax Muckley,—'The Book of Ruth,' pictured and designed by Mr. W. B. Macdougall, with an introduction by Mr. Ernest Rhys,—and 'The Book of Job,' with designs by Mr. H. Granville Fell, and an introduction by Mr. Joseph Jacobs.

MR. WILLIAM TURNER is about to issue a book giving the result of his researches into the history of the old porcelain works Swansea and Nantgarw, and incidentally dealing with the

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Etruscan and other wares produced at Swansea. The volume will be fully illustrated with both plain and coloured collotype plates, and will be published by Messrs. Bemrose & Sons.

THAT the Dean of Canterbury, who has been preaching a sort of crusade in order to obtain funds for the complete "restoration" of the cathedral which fortune has rather capriciously put in his hands, has occasion to bewail the apathy of the public at large, whose ears will not be charmed, is not a cause of the least regret on our part. The fact is that, with the fate of unfortunate Kirkstall before their eyes, and knowing what has been done in devastating St. Albans' Abbey Church and nine out of ten of our cathedrals, from Salisbury to Carlisle, lovers of yet "unravished" ancient buildings are by no means willing that what remains of the relatively "unrestored" interior of the metropolitan cathedral shall share the fate of the exterior. Ample funds will be forthcoming for the conservation and preservation of the great church at Canterbury, but, as we hope, not a penny for more ambitious and inevitably destructive treatment.

"THE PARADE" is the title of an illustrated gift-book for boys and girls which Mr. Gleeson White has been busily editing for Messrs. Henry & Co. Among the contributors are John Oliver Hobbes, Mrs. Molesworth, Barry Pain, Laurence Housman, Max Beerbohm (the latter two illustrating their own stories), Mrs. Mary E. Maur, and Richard Le Gallienne; and Alan Wright, Levy Solon, Charles Robinson, &c., as illustrators.

THE London County Council, through its Technical Education Board, has put forth a provisional prospectus of a Central School of Arts and Crafts, under the direction of Mr. G. Frampton, A.R.A., and Mr. W. R. Lethaby. The first session will be opened at Morley Hall on October 12th. This school will provide, so far as the Technical Education Act permits, for the actual manual training of apprentices and workmen in connexion with particular industries. The artistic intention of the scheme is further emphasized by the nomination of Mr. John S. Sargent amongst the "Visitors."

NOT fewer than twelve hundred works have been collected to form the autumn exhibition in the Walker Art Gallery at Liverpool. Conspicuous among this host, the standard of which is unprofitably low—lower, indeed, than has been usual on previous occasions—are Mr. Watts's "Infancy of Jupiter" and "Time, Death, and Judgment"; Mr. Orchardson's "Her First Dance"; "Sponsa da Libano," by Sir E. Burne-Jones; Mr. H. Hunt's "The Hiringle Shephard," lately in Mr. Leathart's collection; Millais's "The Empty Cage," one of his latest productions, and perhaps his weakest; and some tolerable portraits and landscapes in oil and water colours.

DURING the restorations in progress at the church of S. Pietro in Ciel d'Oro at Pavia, one of the oldest buildings in the ancient capital of the Longobardic kings, a stone coffin has been found, containing the bones of King Liutprand (712 to 744). The church was enlarged and decorated by this powerful ruler of the Lombards, but it was not known that he was buried in it. Near the same place was also found the fragment of an inscription from the gravestone of his father, King Ansprand, and also inscriptions of the sixth century in the Longobardic language, whilst the inscriptions relating to Ansprand and Liutprand are in Latin.

DELAROCHE's famous picture "La Jeune Martyre" has been temporarily placed in the Salle de Poussin of the Louvre. It is part of the Eichthal bequest. The work is well represented by a capital engraving.

THE choir of the cathedral at Evreux, which during ten years has been in the hands of the

official restorers, will shortly be finished and opened to the public.

BELGIAN newspapers record the death at Antwerp, on the 2nd inst., of M. Victor Lagye, a very capable pupil of Baron Leyen, well known as an anecdote painter, and chiefly of interiors. He was a frequent contributor to the Salon, and had attained his seventy-first year. Several of his works have appeared in London.

THE well-known portrait and animal painter Prof. C. R. Huber, who was an intimate friend of Makart, has just died at Vienna from heart disease.

We have been requested to say that the School of Art Wood-Carving, Central Technical College, Exhibition Road, South Kensington, has been reopened after the usual summer vacation, and that one or two of the free studentships maintained by means of funds granted to the School by the Institute are vacant. To bring the benefits of the School within the reach of artisans, a remission of half fees for the evening class is made to artisan students connected with the wood-carving trade.

## MUSIC

### THE WEEK.

#### THE WORCESTER MUSICAL FESTIVAL.

THE scheme of this meeting has been framed on such lines that it will be unnecessary to deal with it at great length, as the outline of the programme which we furnished a few weeks ago will show. At present we are able to speak of only two of the performances, reserving until next week such critical remarks as may be desirable concerning the others. The festival opened on Tuesday morning in the cathedral with Mendelssohn's "St. Paul," a choice that was amply justified, as the attendance was very little short of that on the corresponding morning three years ago, when the more popular "Elijah" was given. Under the direction of Mr. Hugh Blair a fair measure of justice was done to the earlier oratorio; but there were some blemishes, the entries in the choruses being occasionally feeble and the chords in the recitatives very uncertain. It cannot be too strongly insisted upon that singers should be permitted to phrase recitatives as they please, unless, as in modern works, the composer has given express directions. The choir, which includes a small contingent from Leeds, is not entirely well balanced, the contraltos being weaker than the other sections, which are very good, especially in quality of tone. Madame Albani was suffering from a cold, and her voice was less powerful than usual, but this was not altogether a misfortune. Mr. Hirwen Jones improved his position by singing the important tenor music exceedingly well, and, of course, Miss Hilda Wilson and Mr. Plunket Greene were satisfactory.

We shall return to the consideration of Mr. Edward Elgar's new short oratorio "The Light of Life" (which was produced on Tuesday evening) when the work is performed in London, which it should be, for it displays not only excellent musicianship, but inventiveness, and must not be fully judged at a first hearing. The subject is the giving of sight to the blind man, as recorded in the ninth chapter of the Gospel according to St. John, and it has been

arranged in a very effective manner by the Rev. E. Capel Cure. Mr. Elgar, whose name is not yet very familiar in the musical world, has evidently talent of no ordinary nature. His score is not inordinately ambitious, but it contains a large measure of fresh, that is to say, unconventional melody, the vocal part-writing is ingenious without being too elaborate, and the orchestration delicate and full of colour. No more pleasing or artistic work has been produced at a festival of the Three Choirs for several years. "The Light of Life" went smoothly under the composer's direction, and with Miss Anna Williams, Miss Jessie King, Mr. Lloyd, and Mr. Watkin Mills in the principal parts. Concerning the selection from Handel's "Samson," which followed, nothing need be said.

*My Musical Recollections.* By Wilhelm Kuhe. (Bentley & Son.)—This is a chatty and pleasant book, the "Recollections" commencing in 1828 and dealing with many celebrities between that year and the present time. Several interesting anecdotes are related concerning persons whose names have long since been generally forgotten, for Mr. Kuhe was born at Prague, and his father's house was the rendezvous of artists. Among those of whom Mr. Kuhe writes with the vividness arising from personal acquaintance are Hummel, Thalberg, Clara Novello, Grisi, Nilsson, Mario, Rossini, Liszt, and the recently deceased Madame Schumann. There are, however, as many references to living musicians as to those who have passed away. One morning in 1861 Mr. Kuhe received a note from the late Frederick Gye, containing these words: "Come to Covent Garden tonight and hear 'Sonnambula.' A little girl is to sing Amina, and I shall not be surprised if she makes a big hit." The "little girl" was Adelina Patti, and so great a "hit" did she make that tickets for her second performance were sold at a premium. Many other eminent artists are mentioned, of all of whom much is said of interest. Mr. Kuhe first visited Brighton in 1847, at which period the fashionable season commenced in August, and he draws a graphic picture of "London by the Sea" at that time. On the occasion of this visit he gave three pianoforte recitals and a concert, the vocalists at the latter including Madame Albani. This was the commencement of the excellent work which Mr. Kuhe has done in the cause of music at Brighton, including a praiseworthy attempt to establish an annual festival. An interesting account is furnished of these performances, which were inaugurated in 1871 and were admirably conceived and carried out, but with such persistent pecuniary loss that they had to be abandoned in 1882. The book contains many facsimile autograph letters from artistic celebrities and a comprehensive index, which makes the work valuable for purposes of reference.

#### Musical Gossipy.

THE fine Jowett memorial organ, erected during the vacation in the great hall of St. Paul's School, will be played for the first time this (Saturday) afternoon by Prof. Vernon, under the presidency of the Master of the Mercers' Company.

In view of the approaching triennial festival at Norwich, Messrs. Jarrold & Sons announce for immediate publication the "Annals of the Norfolk and Norwich Musical Festival from 1824 to the Present Time," written by Mr. R. H. Legge, with the active assistance of Mr. W. E. Hansell. It will be an illustrated volume, containing numerous portraits, autographs, &c., the originals of many of which have been lent for the purpose, and have never before been published.

M. COLONNE's orchestral programmes at the Queen's Hall, commencing on October 12th, will largely consist of music by French composers, but Tschaiikowsky will be represented by works hitherto unheard in this country.

The year 1900 is now named as that in which the long-deferred new Opéra Comique theatre in Paris will be completed. It is difficult to understand why so lengthy a time should have elapsed before the proper housing of an institution that has done very much for generations in the interests of Gallic art as regards lyric drama.

The word "failure" has rarely to be written in connexion with a Wagner cycle, but an enterprise of this nature seems to have collapsed in a wretched fashion at Buda-Pesth, owing chiefly to inadequate preparation of the various works, if report may be trusted.

As regards new works of genuine artistic import, opera in Germany in the present time would not appear to be in a very satisfactory condition. Of the sixty-one works given during the year 1895-6 at the Vienna Court Theatre, only four were novelties, and not one of these is likely to prove an enduring success, Goldmark's "Cricket on the Hearth" being a possible exception to the rule. During the recess the magnificent house has been extensively re-embellished, and some additions are to be made to the repertory, but those named are not by Austrian composers.

## DRAMA

*Wild Justice: a Dramatic Poem.* By Margaret L. Woods. (Smith, Elder & Co.)

INSTINCT with passion and power, and touched here and there with a quiet grace and charm, "Wild Justice" is indeed what its author terms it, a dramatic poem—intensely dramatic, and a poem of rare quality. The scene is laid in Wales. A mother and her children, in a lonely house by the sea, have borne year by year the tyranny of the husband and father, one Gwyllim—to the spelling of whose name, by the way, one *l* should have sufficed. Every outrage, cruelty, and insult is heaped on mother and children, and at last, driven to despair, the children determine to end this life that takes all sweetness and cleanliness from their own. The mother acquiesces. One son, though he hates his father to the full as much as the others, is yet less blinded by passion and the longing for revenge, and tries to save Gwyllim. He is not saved, and the girl who devoted herself to his destruction and the boy who sought to save him meet the death they meant for their father. That is all the story—a story that, of course, recalls "The Cenci." Comparisons are out of place, but we imagine that to most readers the splendid directness and intensity of Mrs. Woods's work will appeal more than the long-drawn agony of Shelley's great tragedy. The drama is played out in the early part of the century, a time when people spoke much the same tongue as now we speak. Mrs. Woods's *dramatis personæ* speak sometimes in prose, sometimes in blank verse; neither their sentiment nor their language is of the kind we look for in persons of their class and time. Yet the art of the author is potent to charm us into complete forgetfulness of probabilities, and as we read we feel that just so and not otherwise would Netto and Owain and Shonin and their wretched mother have spoken. The poem is so

perfect a whole that to quote is to do injustice, and the fine ballad of which Netto sings snatches through the first and second scenes is too long for quotation, however much we may be tempted thereto by its vigour and beauty. But one or two passages may be given. For instance—

"Twas a sad love, and innocent of all  
Save some few kisses and a world of tears,  
has a quiet pathetic charm. Stronger, if less sweet, are the words of Shonin:—  
Mother, a man may fear, but being a man  
He catches Fear by the throat and says, "Not thou  
But I am master." So has this pale Fear  
Been dragged by the hair through half the blood  
and mire

Of glorious battle-fields, and died 'neath laurels.  
Owain's words to his sister strike a note at once high and strong:—

You are a girl. No! Never drag this horror  
Down to the eternal mansion of your soul.  
"Twould take a man to bed with that o' nights  
And say "We'll sleep"—to taste that in his meat  
And still be hungry. If this deed be done  
Let a man do it.

The one flaw in this fine piece of work is the character of Gwyllim. He is not terrible enough to justify the story; the padding shows beneath the buckram. He is too coarse, too brutal, too blustering. It is inconceivable that any one could have borne so long with a villain so boisterous and impossible and melodramatic. But granting the possibility of Gwyllim's existence, the rest of the tale follows naturally. We warmly congratulate Mrs. Woods on this very fine poem.

## Dramatic Gossip.

"Two Little Vagabonds" is the title decided upon for the rendering by Messrs. Sims and Shirley of "Les Deux Gosses," to be speedily produced at the Princess's. The two waifs will be played by Miss Sydney Fairbrother and Miss Kate Tyndall.

In consequence of the indisposition of Miss Dorothy Baird, the part of Trilby in the performance last week at the Borough Theatre, Stratford, was taken by Mrs. Tree.

MR. CYRIL MAUDE will open the Haymarket in October with an adaptation by Mr. Edward Rose of Mr. Stanley Weyman's "Under the Red Robe."

"ROSEMARY," the well-known Criterion piece of Messrs. Parker and Carson, has been given in New York, with Mr. John Drew in the rôle originally taken by Mr. Wyndham.

FROM Belgrade comes the intelligence that an actor, playing at the Poszarevatz Theatre the part of the Sultan Mouraz in "The Battle of Kossof," was stabbed to death by a fellow actor playing an insurgent leader. Following so close upon a similar misadventure in London, this accident (for such it is supposed to be) points to the conclusion that more care is necessary on the stage in the management of lethal weapons. Dr. Doran states that "Gentleman," otherwise William Smith, while playing Polydore in "The Orphan," was stretched "bleeding on the stage" by Reddish as Castalio, who ran his sword into him before he was ready for the fight. Smith, if he ever was wounded, recovered from his hurt. On the only occasion on which it can be traced that Smith played in "The Orphan" with Reddish he was not Polydore, but Chamont.

THE performance of the drama "Helene" by Herr J. Lippmann, treating of Lassalle's tragic end, has been prohibited at Essen. Originally it was called "Lassalle's Ende"; but the change of name was of no avail.

To CORRESPONDENTS.—A. W. P.—C. R.—S. G.—received. No notice can be taken of anonymous communications.

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